

# The School Arts Book

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## PEN CRAFT IN SCHOOL WORK

### ARTICLE I

**I**N this series of articles such forms of pen drawing as are suitable for school work will be considered under two heads.

(1) Manuscript decoration, or the enrichment of formal or semi-formal written papers and booklets which it is common to attempt occasionally in connection with history, geography, literature and other studies.

(2) Decorations for use with type, including covers, borders, headings, initials, tailpieces and illustrations for school publications and printed invitations, programs and the like.

As the principles employed in printing and engraved illustration developed from the work of the scribes, so intelligent practice of the simple forms of manuscript art is the logical preparation for the study of pen decoration for the printed page, which will be treated of in the later articles.



The best art training comes from learning to do the ordinary and necessary things of every day exceedingly well. Writing then presents one of the best opportunities for the teaching of art. When so much is said of the value of teaching handicraft, and when many materials are introduced into the schools for this express purpose, are we not neglecting to develop one of the simplest and most universal forms of applied art?

We all marvel at the artistic achievements of the scribes of the middle ages, and we wonder at the beauty and intricate simplicity that resulted from their thorough craftsmanship. Their tools and materials were few. Vellum, quills, and ink,

two or three colors and gold were the principal things they used. But they worked according to principles and practice that had been evolved by generations of skilful scribes. The best work shows a perfect knowledge of the secret of all good art—the right use of the means at hand to produce a definite result. The end sought was to put into writing the literature to be copied so that the thought should shine forth clearly. By means of well-massed pages, splendid initials, varied versals and important words glowing red, as well as by blossoming borders and beautiful pictures, manuscripts were wrought that were in truth illuminated.

The modern English revival of writing as an art based on the old traditions, has a most able exponent in Edward Johnston whose book\* can hardly be too highly praised and should be studied by those who wish to gain an understanding of the principles of the craft.

It should be the aim in school practice to adopt as far as possible the principles of the best manuscript art, but only such forms and methods should be attempted as the steel pen finds it perfectly natural and easy to follow. Indeed the fundamental principle of all good craft is that the forms produced shall show the peculiar characteristics of the tool employed. No attempt should ever be made to imitate forms belonging distinctly to a different tool. Therefore writing done with a steel pen on paper should possess a character of its own while conforming to the best traditions of quill written work on parchment. It is true that a steel pen will not produce work having the richness and charm of that done with a well prepared quill, and even a stub will not give the clean contrast of thick and thin strokes which is so large a factor in manuscript art. We are more limited in our means but good results can be attained if the limitations are accepted gracefully.

\*Writing and Illuminating and Lettering, Edward Johnston. The Macmillan Co.

It is not within the scope of this article to discuss the styles of writing at present employed in American schools. Various as they are in form and slant, it is an easy step from any one of them to the more formal Italic or script suggested here for use in the occasional paper or booklet, and many things that are learned in this formal work will react naturally and beneficially on the form and arrangement of the cursive writing used ordinarily. Let us begin then with a page of writing, Plate I, such as a seventh or eighth grade pupil might attempt, and see what have been the considerations which have resulted in its form.

As we examine it, we see that three principal factors enter into the effect. First, the writing is massed and surrounded with well considered margins. Second, three distinct styles of letters are used, each with a purpose. Third, the page is harmonious because it was evidently all written with one pen and without any pencil sketching.

#### MARGINS

Nothing is more important to the effect of writing than right margins. Examples of fine margining are found in all the medieval manuscripts, and in all well printed books of to-day as well as of the past. The ordinary margins of this magazine are a case in point, and are very slightly different from those adopted in the writing given.

The size of the sheet, the weight of the writing, and the occasion, all should influence the choice of width of margins, and no positive rules can be laid down as to how wide they should be as compared with the text. Generally, it is best to make them ample. But the proportions of the various margins to each other will be most satisfactory when the bottom margin is about twice that of the top, and the outer margin somewhere between the two in size. The two inner margins together should about

equal the outer margin, as in the case of the open book the two pages must be viewed together as if they were one page.

A single sheet not intended to be bound has the two side margins of the same size.

The margins allowed for the Lincoln speech are top,  $\frac{7}{8}$ " (above the writing), bottom,  $1\frac{3}{4}$ ", outside  $1\frac{1}{4}$ " and inside  $\frac{5}{8}$ ".

The margins should be measured carefully and ruled in pencil or in red ink or water color with fine lines. It helps to steady the mass of writing to leave these lines and where it becomes necessary to do so, a word may run over at the right without disturbing the effect of the page. This, however, must not happen often.

#### THE LETTERING

The main body of this is based on the Italic or script of which we find beautiful examples in Italian sixteenth century manuscripts\* and in Spanish writing books of that time.† Most of the letters do not differ radically in form from the writing taught in our schools, but of course the pen is lifted after each stroke, and no letter is composed of less than two strokes. The slant is not great. The letters should be packed rather closely together. They are written on the ruled lines of the paper, and the bodies of the letters should not take up over a third of the space between the lines, or better even less. The ascending and descending stems of l, h, b, d, f, p and g, should be made rather long.


The capitals of the first sentence are based on the Roman capitals although the uncial or round form of the E is used. In the alphabet, Plate II, the regular capital E is substituted for the uncial.

\*See Plate XXI in *Writing and Illuminating and Lettering*, Edward Johnston.

†See pp. 184-187, *Letters and Lettering*, Frank Chouteau Brown. Bates and Guild Co., Boston.



A B C D E F G H I J K L M  
N O P Q R S T U V W X

*This alphabet shown above is written  
with the pen held slanting thus* 

*abcdefghijklmnopqrstuvwxyz*

*This Italic alphabet is made  
more widely spaced than it  
is used in actual writing*

*The pen is held in the same position  
as in the making of the Capitals—  
which is illustrated above*

The emphasis of the first sentence by the use of these written capitals not only gives dignity to the page but in a way takes the place of a title. It would have spoiled the effect of the page to have placed a large title above, and so it has been put below in very small lettering. In this size it might have gone near the top of the page. Title pages and special headings above the text belong to type rather than to manuscript. When books were written they possessed enough individual importance to make special titles unnecessary as a distinguishing characteristic. The first sentence therefore was often made important by color and by a decorative initial.

Our initial is a "built-up" letter. Such letters are drawn in outline as shown in the second line of Plate III. By looking carefully, it will be seen just how many strokes of the pen were used in each letter.

If the initial is drawn in black outline, it may be filled in with brush and water color. Red, green or blue may be used with good effect. Vermilion is perhaps the most satisfactory color. If colored ink is used in drawing the initial, then it should be filled in immediately with the pen. The color in any case should go on rather more plentifully than in laying an ordinary wash and should be allowed to dry with a little body, otherwise the effect is apt to be weak. In making an initial, two or three line spaces will generally give a satisfactory height to the letter.

#### THE HARMONY OF THE PAGE

As has been stated, this comes largely from the use of one pen. The pen is used without extra pressure and such variation as occurs in the weight of the lines is accounted for by the natural thick and thin lines of a stub pen.

While the forms and slant of the script are so different from the capitals, they harmonize in weight and in quality

A B C D E E F

G H I I K L M

N O P Q R R

S T U V W

X Y Z

*Versals for Initials*

*Built-up letters drawn without aid of pencil lines.*

*The position of the pen is for most of the lines*

*When necessary it is turned at right angles thus*



of line. The initial forms the one contrast of weight, but it retains its pen-made character, and is a written not a drawn letter. Everything on the page is caligraphic, and no written work can be craftsmanlike which introduces titles and initials imitating type forms. The alphabet of versals given does not claim to be perfect in all its letters, but they are pen-created forms, and for the purpose of manuscript initials it is far better to have a crudely shaped *written* letter than a more perfect one that is sketched first and then traced over with lifeless pen lines. An appreciation of the beauty of the pen as a tool and the abhorrence of a weak and fumbling stroke is the first step toward good pen craft.

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## THE DRAWING OF SPRING FLOWERS IN PRIMARY AND GRAMMAR GRADES

**W**HEN spring comes on "with bud and bell" it is time to refresh our souls by reading again our favorite nature poems and journeying about out of doors with Wordsworth, Emerson, Whittier, Bryant and the many friends who have put themselves on record as nature lovers and who help to quicken our vision. They have said for us what we would like to say.

The coming of spring with the flowers that make up her crown, has inspired a wealth of good things both in literature and painting. How many of these do the children know? Let us put up the pictures of blossoming fruit trees, Aurora, and those of the master painters showing Flora and the flowers springing up all over the ground, just as they like to make them in their own humble efforts, and let us read again and again the gems of literature some of which they may commit to memory. They will see the daffodils out-dancing the waves in Wordsworth's "I wandered lonely as a cloud," and hear the owls hoot to his boy of Winander.

We all have our favorite nature poems and of course we teach best those we enjoy the most, but if we can help the child to realize his right to fellowship with the artist, the sage and the poet, because of his own love of nature, we have done him a priceless service in the way of happiness. Something of this may blaze the trail and make the approach to our schoolroom study of plant life radiant.

The children are quick to discover the flowers whether they come slowly one by one or trooping all together and are glad to draw and paint anything from the first blade of grass to the fallen leaves. It is our mission to help them to love everything that is fair—"the shape of the opening rose, the changing ripples on the waves, the grace of the human form," and to feel as well the power of beauty which even the humblest flower holds and gives back, "in look so like a smile."

Surely, nothing gladdens the schoolroom like a pot of daffodils or a bunch of well-arranged flowers, and since the flower is the type of all that's fair, nothing is more worthy of study. It becomes our great concern to direct the drawing so that the children may pursue it with delight and benefit.

First, then, what shall we choose to draw? How may it be arranged? What medium shall be used? How may we teach and how may we criticise the results?

We have caught the bulb fever so the nature work in our primary grades starts off with bulbous plants. The flowers are brilliant in color, positive in form and carry well across the room. The children have drawn with good success the crocus, the trumpet narcissus, the double daffodil, the red, pink and yellow tulip and the hyacinths.

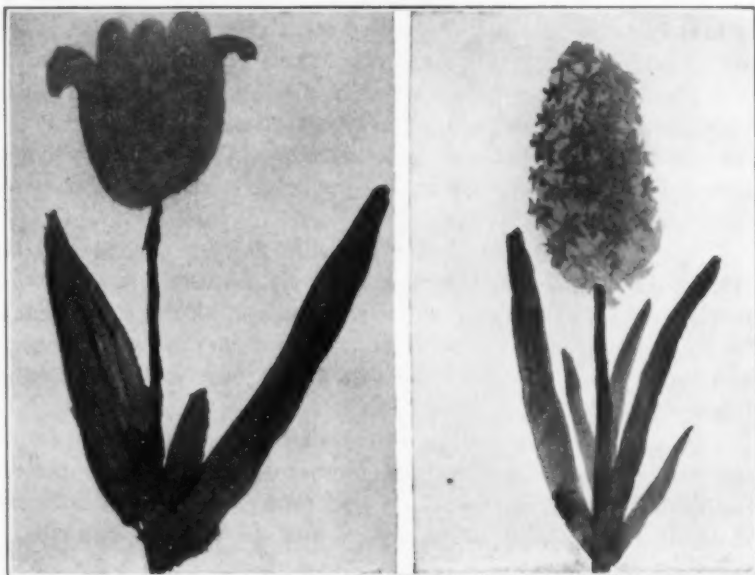
We choose a good specimen and arrange it so that its outline can be distinctly seen against a white background and in good light, then we have the children come closer for study and to see us make the picture, first on the blackboard with colored crayons to show them what to think about, how to represent the form of the flower and blade as well as how they grow; then we draw again on paper with colored crayons or water colors just as they are to make their drawings.

Before the children start in, it is safe to have them tell what they are going to do and the order of doing. If they are to use the brush, paint first the flower and not too near the top of the paper, then its stem and blades just as we see them growing.

When the drawings have been made we criticise somewhat as follows: Is the color right? Does the flower grow in the right way? Has it the right number of petals and are they placed as they grow? Is the drawing a good size and shape? Is the stem the right size for the flower? Are the leaves the right size? Are they tall enough and do they grow as they ought?

Is the drawing well placed on the paper? The best results may be given an honored place on the wall for a day.

If the children are courageous and confident let them work first and show them how when they find they need a little teaching; sometimes this is a most effective way to proceed.



Water color drawings from the object by first and second grade primary children.

The Jack-in-the-pulpit, lady's slipper, oriental poppy, yellow garden lily, fleur-de-lis and the peonies may be drawn from one well-chosen specimen. The daffodil, tulip, crocus, Jack-in-the-pulpit, poppy, lily and fleur-de-lis may be drawn either with colored crayons or water colors, but the hyacinths, flowering almond, lady's slipper and the peonies are better drawn with the brush.



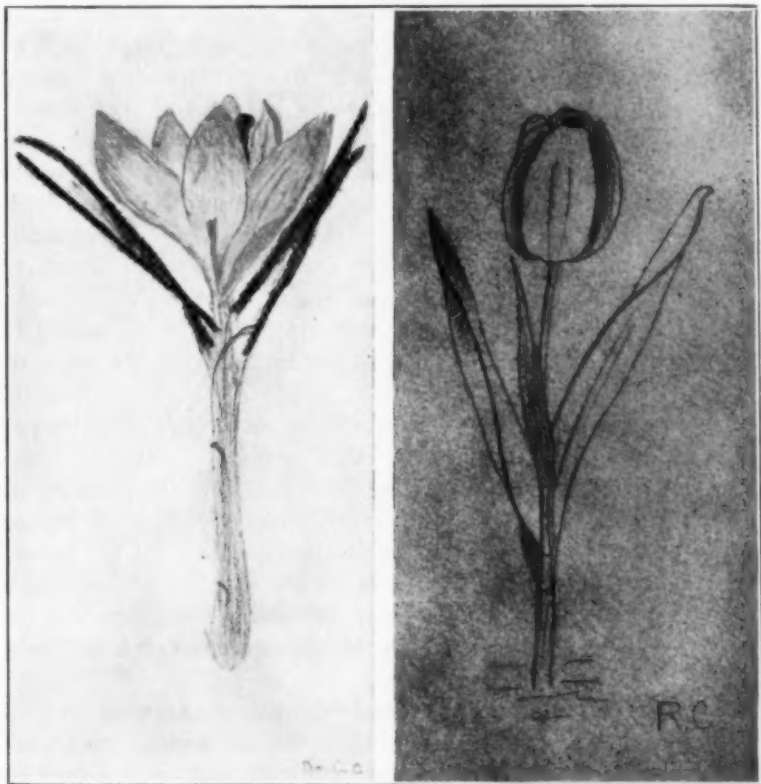
When the wild flowers come in abundance the second and third grade pupils can work from individual specimens; then each child must make a true picture of his own flower and for this he needs two pieces of paper, one on which to place the flower to see well its form and color and one on which to make the drawing. The 9" x 12" paper should be cut into halves, thirds or fourths to suit the size of the specimen. Several sheets of paper may easily be cut at a time against the sharp edge of a ruler.

The pussy-willow, the horsetail, the bluet, the cowslip, the violet, the robin's plantain, the blue-eyed grass and the clover are good subjects for this individual work. Children usually draw all except the cowslip and clover better with colored crayons than with the brush.

Whenever we plan to use the wild flowers they should be carefully cut the day before and nicely arranged so that the blossoms are not crowded and misshapen and all the stems reach the water; then they will be likely to keep fresh during the lesson. Remember, too, that no child will do his best work if given a "scrub" specimen.

In the grammar grades we expect closer discrimination and put the emphasis on skill in representing the foreshortened appearance of flower, stem and leaf forms, the careful drawing of details, the expression by accent, and the study of color harmony as found in plant life.

The buttercup and wild columbine are excellent subjects for a series of progressive lessons because of the variety of forms found in leaf and blossom. For the first, let each child have a well-opened flower and make exact drawings of its forms, note and draw the shape of different petals, draw the front, side and various foreshortened views of the flower, then draw the bud forms. The many leaf forms unforeshortened and in foreshortened positions furnish ample material for several lessons.



A crocus drawn in colored pencil by a third grade pupil. A tulip drawn in lead pencil by a sixth grade pupil.

When these details can be well represented the drawing of the spray goes easily. It is often well to repeat the lesson two or three times, placing the emphasis first on truth telling and next on accent, directing the pupils to make delicate sketches



Pencil drawings by an eighth grade pupil.

and when as correct as possible study to express texture, color values or light and dark in corresponding pencil values, being mindful of the importance due the flower. Study to have the lines lead to and center the interest there for if the accent is carried with equal emphasis from top to bottom a "spotty" effect is produced which is unrestful and distracting.

A well-sharpened No. 2 pencil is the medium for most of the work in grammar grades. A hard lead is unsympathetic and yields monotonous rather than expressive results.

The more carefully the drawing of plant form is made with pencil before the application of the color the better. Children should not be allowed time to color labored pencil drawings to which the school eraser has been freely applied.

Good results in drawing as in every other subject depend upon continuous hard work both on the part of teacher and pupil and the more so because beauty is the standard of judgment and results that look labored are not beautiful. Somehow then we must work hard enough to get skill and freedom which alone, backed by fine feeling, will produce beautiful results.

The teacher who prepares the lesson by drawing in advance what the children are to draw is likely to inspire good work. We must take to heart the truth that children learn to draw by drawing and be careful to take no more time for our teaching than is necessary to start them with a definite aim and to keep them going on and on, one step at a time, towards skilful achievement.

Most of the drawing of flowers in grammar grades is related either to literature, science or design and directed from those standpoints. Sometimes we should draw because of pure delight in the flower itself.

Dr. Bascom has said that flowers are among the most direct and personal gifts of the Creator to mankind. Surely there is no better way by which we may come to appreciate the exquisite beauty of these gifts than through the study necessary to represent them. Then, indeed, do we realize the marvel of each creation.

It is certain, too, that the contemplation necessary for the successful drawing of flowers may greatly assist to cultivate a high standard of judgment and taste as to form, color, harmony and arrangement.

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## STUDIES IN LINE

### THE CURVE OF EXTRAVAGANCE

**U**NDER this title may be classed those forms of curvature that depart from the established and natural. Such are the late Flamboyant Gothic, Plate I, many Chinese and Japanese drawings, Plate II, the united angular and curved continuous line of seventeenth century work, Plate III, the modeling of Rococco



Plate I. French gothic iron work, fifteenth century, National Museum, Florence.

art, Plate IV, and, in our day, those distorted and often disturbing articles of l'Art Nouveau, Plate V.

In all cases, except the sincere art of the East, this play of fancy seems to be due to a desire to break away from tradition, to surprise the formal into the extraordinary. Gothic architecture reached perfection in the thirteenth century, the period of Amiens



Plate II. The Musician. From a print by Utamaro.

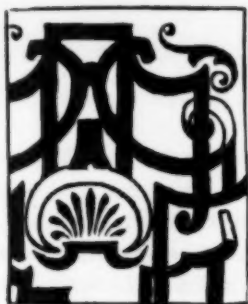


Plate III. From French book covers of the seventeenth century.

and Salisbury cathedrals, where the modeling of capital and string-course, choir stalls and window tracery shows restraint yet freshness of thought. After this we see a more exuberant treatment, a lengthening of line into extravagant forms,—then,

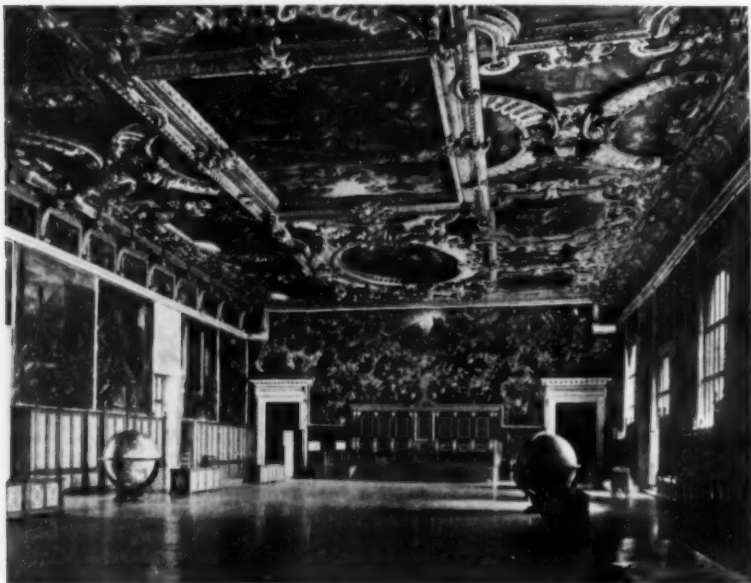


Plate IV. The Hall of the Great Council of Venice in the Ducal Palace.

decay. Under Renaissance art the Rococco came, in the Louis Quinze style, Plate VI. This term "rococco" is made up of two French words, *roc* and *coquille*, meaning rock and shell. As erratic as the contour of pebbles and shells are these playful outlines. In the long series of historic ornament their influence was but transitory. This was the age of patronage by the great.



Heretofore the artist's name was too often lost in oblivion; now the artist emerges from obscurity, and, to please his master, creates for him something never before imagined. This tendency toward a forced rendering is to be seen in much of the sculpture



Examples of modern work, l'art nouveau.

of that period, Plates VII and VIII. Compare the simplicity of classic art, Plate IX.

This same tendency is seen in the "new art" of our time, in the poses of attenuated figures in portraiture, but most of all in articles of household art, furniture, embroidery, table-ware, and mural decoration. Over all the "wish-bone" curves predominate. That it has, or had, its value, we must admit. It has made us think for ourselves; it has proven what the imagin-

ation given free play may accomplish. But that in it lurks danger must also be admitted, for novelty so seldom means genius. Too often we see the absence of that sense of proportion which characterizes all noble art; the absurdly high-backed chair makes



Plate VI. Hall of the Council, Fontainebleau, period of Louis XV, decorated by Boucher, the tapestry of the furniture from Beauvais.

an insecure seat, the grotesque spoon proves a deceitful snare in actual use. A "new art" interior is uneasy, Plate X.

I have likened this line of eccentricity to the twisted leaves and irregular bending of the twigs under the first frosts; later, they wither and snap, and pass away. Thus is Nature brought

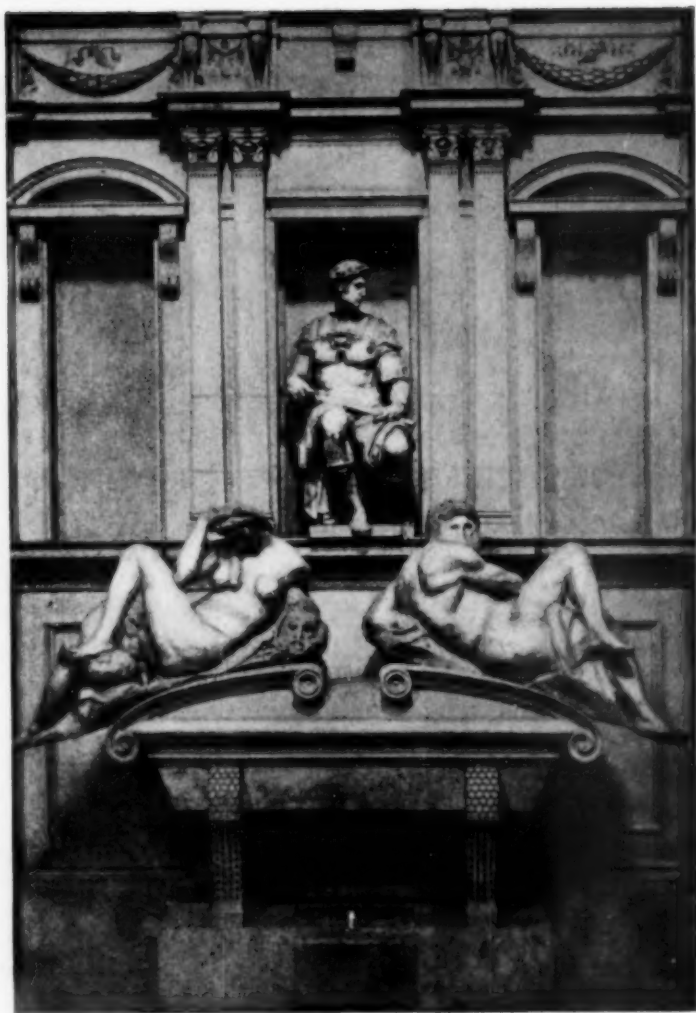


Plate VIII. The monument of Giuliano de Medici, with the figures of Night and Day, Michelangelo, early sixteenth century

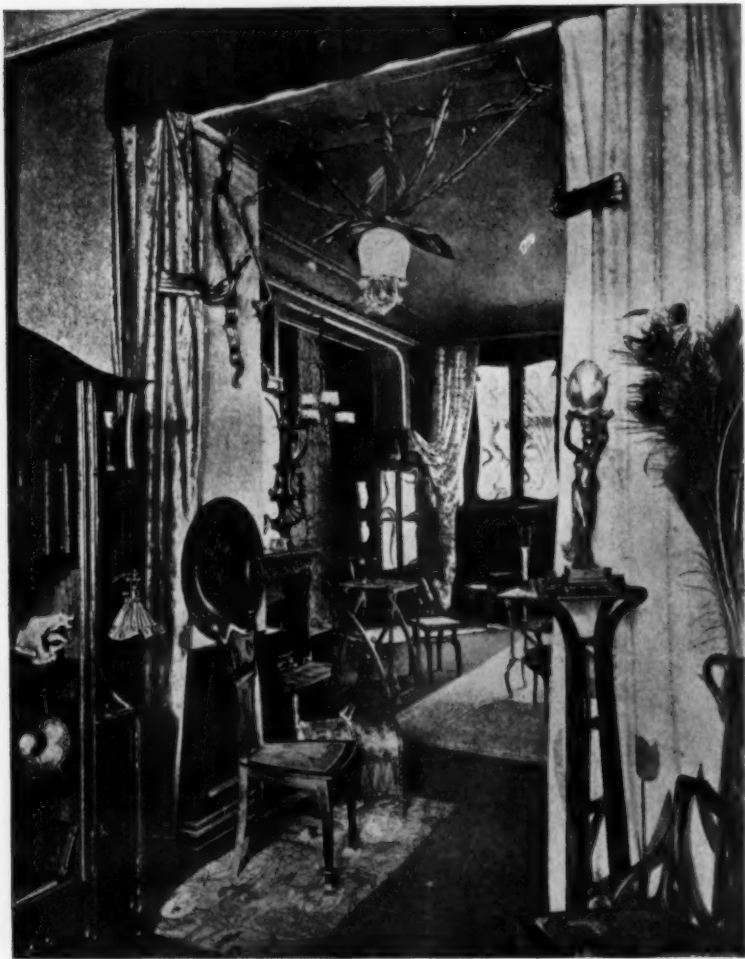


Plate X. L'art nouveau in objects for household use. The erratic curve gone mad.

back to the straight lines of repose. Similarly, all exaggeration tends, by the swinging back of the pendulum, to bring severity. This may be seen even now in those "houses without a curve,"



Plate VII. One of the panels for the Singing Galleries in the Cathedral of Florence, by Luca della Robbia.



Plate IX. The Three Graces, an antique fragment.

in Mission furniture, in the absence from beautiful homes of all but chaste objects, objects of refined proportions and simplicity of line.

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## THE RELATION OF DRAWING TO GEOMETRY

**M**OST studies are taught for two purposes; first, for the acquisition of facts which have a practical use or application in daily life; second, for the mental discipline and development which they afford. For geometry, it may be claimed that it fulfils both purposes.

The practical applications of geometry which we commonly call mensuration—usually included in treatises on arithmetic but seldom taught—are of incalculable value. There are undoubtedly few activities in which men are engaged that do not call for the application of these truths in some form.

On the other hand, as a disciplinary study, geometry is in a class by itself. The Greeks, the discoverers of geometry, found that it furnished a peculiar and distinct kind of discipline such as was found in no other study. In their curriculums, it ranked in importance with the study of language. Plato was so imbued with its beauties and logic that he had inscribed above the entrance to his school, "Let no one unacquainted with geometry enter here." What consternation such an inscription would cause if placed above a class-room door to-day!

Why, then, we may ask, has geometry fallen into such disrepute? Is it because the boys and girls of to-day are less intelligent than the boys and girls of ancient Greece? We would never admit it. Is it because those who teach geometry to-day are unappreciative of its beauties and value, and fail to make it interesting? One should be cautious in laying the blame at the door of his fellow-teachers, but experience with pupils and their expressions both audible and facial have led me to believe that, in the main, we are at fault. However, it is not the purpose of this paper to criticize. Rather its purpose is to help to make more interesting a subject which, to the average pupil, is very dull.

In seeking a reason for this lack of interest in the study of geometry, it seems to me that we have been laying too much

stress on its value in training for logical demonstration. Since Euclid gave to the world his treatise on geometry, it has found a place in the curriculum of every good school; and justly so. As a system of deductive reasoning to be found in no other study, its value cannot be over-estimated. But is it not possible to adhere so closely to the pure logic of Euclid as to sacrifice the pupil to the study? To a person of maturity who has covered a large part of the field of mathematics, geometry, as pure logic, may appeal with particular fascination. But how about the boy of fourteen or fifteen years? Logic, *per se*, has no particular fascination for him. This is clearly evidenced by his lack of preparation, by his illogical proofs, by the continual "why?" of his teacher, and by his lack of interest in the subject. But is it not possible to interest the boy in the study of geometry and, at the same time, attain the end we are seeking,—training in the power of logical reasoning?

The history of mathematics shows that its initial acquisition has been from concrete beginnings. Illustrations are found in that the Romans used pebbles to aid in the simple rules of arithmetic; that the Chinese used the abacus for computation; that the Egyptians learned geometrical truths from mastering problems which arose in the survey of their lands. Indeed, we may well conceive that the whole science of mathematics was developed from concrete beginnings.

Do we, then, give sufficient attention to the concrete side of geometry? Do we lay sufficient stress on the accurate delineation of its beautiful relations? I have often wondered what sort of a figure Pythagoras had before him when he discovered the famous truth which bears his name. Could we be far astray in assuming that he had no accurate one?

Of course, if we consider geometry a study in pure deductive reasoning, then it is possible to prove equality or similarity where



it is clearly evident from the figure that such equality or similarity does not exist. To a ripe mathematician, a crude figure may be sufficient; to an inexperienced beginner, an accurate figure is the first requisite.

Geometry is a peculiar study. At its very beginning, the pupil is taught to conceive truths which, with the most accurate instruments at his command, he can never approach. A line is made up of points; it has but one dimension; it has a middle point. A circle is made up of points no two of which are in the same plane, unless the plane coincides with the plane of the circle. A tangent to a circle at one of these points is perpendicular to the radius at the point of meeting. These are but a few of all the accurate truths of geometry.

Then should not geometrical drawing be accurate? It seems to me, that, if it is not, we are losing sight of the beautiful relations which the science itself is trying to teach. Still in how many classes do we find the pupil equipped with drawing-board, squared paper, a T square and triangles, a good rule, a pair of compasses, a protractor, and, most essential of all, a sharp, hard, lead pencil? In how many class-rooms do we find, for board work, a sufficient number of good flexible armed rulers, compasses combining the use of the protractor, and colored crayon for the portrayal of homologous, similar, or equal parts? And yet we must all agree that these are essential if we are to do accurate work in geometry.

But some will say that this is but an extension of the Workshop or Laboratory Method to the teaching of geometry. It is, in so far as its aim is to enlist the interest of the pupil and to lead him from the concrete to the abstract. But here it ends. It does not contemplate, as does the "Laboratory Method," the entire elimination of the Euclidean Method and the correlation of mathematics with physics. It might, indeed, be called an

application of this movement, so far as is possible under our present conditions. It is a step in the right direction.

The most widely used text-books in our country to-day are but digests of the Euclidean treatment of geometry. So far as is possible, the authors have introduced practical applications of the truths learned. But they always follow and never precede, and, in consequence, the teaching is from the abstract to the concrete. Now would it not lend interest to the study of geometry if the process were reversed? Let the pupil find out for himself by a little careful drawing that from a point without a line only one perpendicular can be drawn; that two triangles drawn with two sides and an included angle equal will coincide if cut out and placed, the one on the other; that the homologous sides of similar triangles are in proportion. These are simple things, it must be admitted, but they interest the pupil and give him an incentive to master the logical proof. It is one of the beauties of geometry that the truths it teaches are capable of verification by measurement. Why should we not take full advantage of the fact?

This is going back to the primitive aspect of geometry or earth-measurement and work of such character is usually taken up in the study of inventional geometry. But is there any good reason why this method of approaching a geometric truth should be excluded? Is it not possible that such a method of approach would stimulate the pupil who mechanically memorizes, to more intelligent effort? If he sees that the truth has a practical bearing, will it not give him an incentive to master the abstract proof?

On the other hand, measurement and verification of a truth by experiment may lead him to the discovery of new truths. Of course, in all such work the pupil must be carefully guided or much valuable time may be wasted. But it will be found that the pupil will be willing to put much of his extra time into this

sort of work. What could be more interesting to a boy than measuring the distance across a small pond in this manner:— Select the points B and C on the side of the pond, Fig. 1, and measure accurately the distances AB and AC. Measure the angle BAC with a protractor. Now let him make an accurate drawing to scale and the distance can be approximately determined.

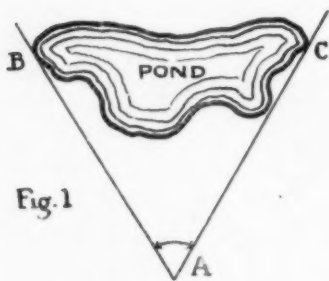


Fig. 1

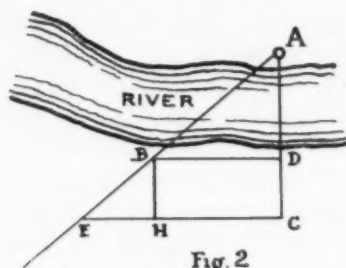
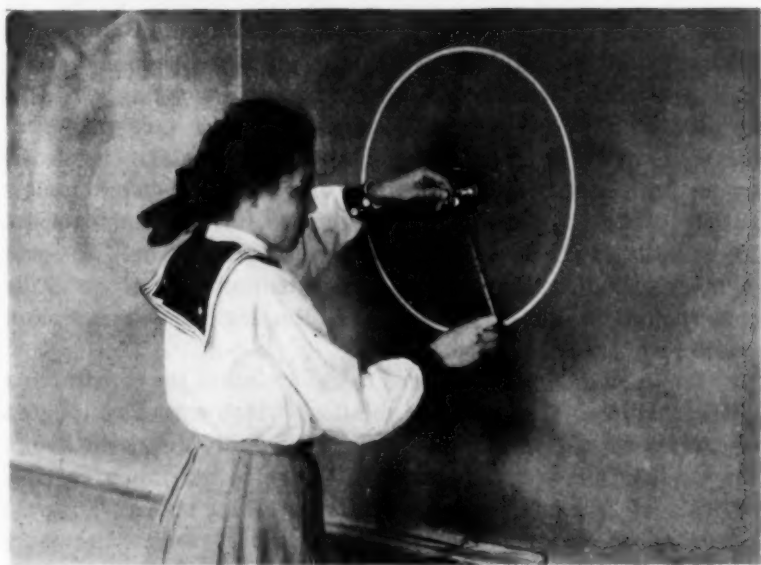
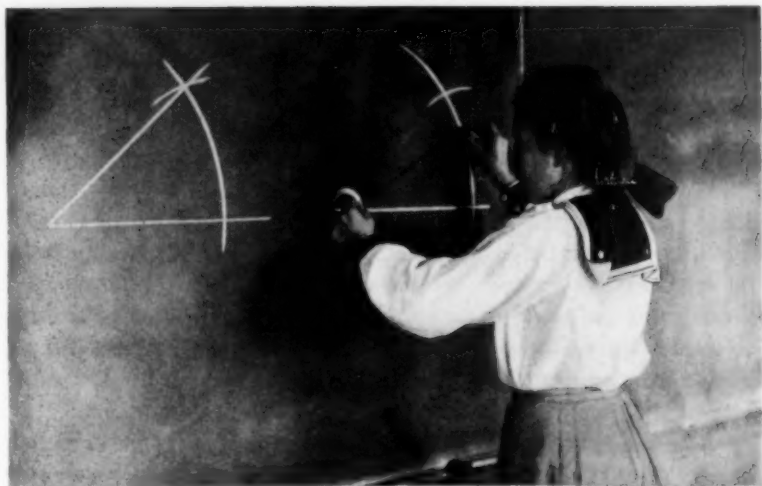


Fig. 2

And again, here is a very simple way of measuring approximately the width of a river.

Select a tree or other conspicuous object on the farther bank of the river as A, Fig. 2. Select another tree or stake on the near bank of the river, as D. Measure off any convenient distance—perhaps 100 or 200 feet—from D to the point C which shall be in the line AD. Select a third tree or stake, as B, and complete on the ground the parallelogram, BHCD. Then find the point E on the ground which is in line with HC and also in line with BA, and measure the distance from E to H. Then we have the proportion  $AD : BD$  as  $DC$  (the equal of  $BH$ ) :  $EH$ . Then it follows that  $AD$  equals  $BD \times DC \div EH$  which result will be approximately the width of the river at that point. This is geometry as it was first conceived, but what can be more interesting?

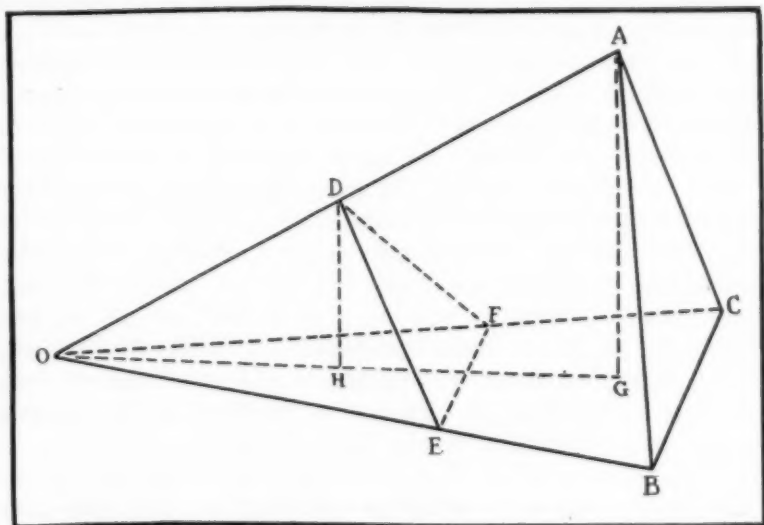
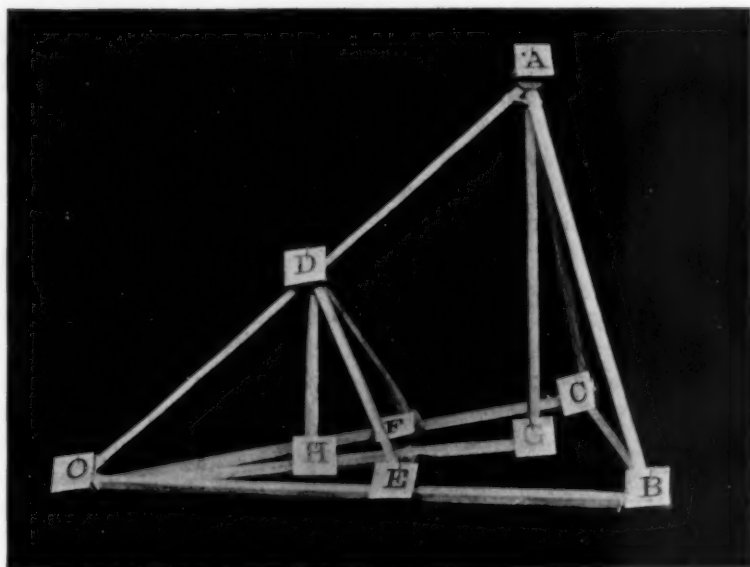


Accurate board work with the new blackboard compass, which is also a protractor.

It is fully realized that we need a careful demonstration. But is there not need of intermingling a little of the experimental work to stimulate the appetite, so to speak, of the pupil? A plain diet of abstract logic is as bad mentally as plain bread would be physically. Let the pupil first experiment with a careful drawing. When he finds out that the theorem is actually true, the battle is half won. You have his interest. In this way, a pupil may be led to understand the abstract logic or geometry. He sees its usefulness and practical bearing, and best of all he is kept from mechanically memorizing a lot of uncomprehended statements.

The relation of drawing to solid geometry needs no extended exposition. The main trouble with pupils in solid geometry is that the sense of space intuition has not been developed. Of course, the training of the power of space intuition is entirely different from the training of the power of logical demonstration. In a class-room, recently, I witnessed a boy struggling with this proposition:—"If two triedral angles have the face angles of one equal to the face angles of the other, their homologous diedial angles are equal." The figure was one of the off-hand careless variety. The boy was evidently confused, for he could not see the equality of the angles he was trying to prove equal. I doubt if anyone could. Had a little more attention been given to the construction of an accurate figure, the logical demonstration would have easily followed.

Pupils should not be allowed to be careless in the construction of their figures. The accurate relations which exist in the figure or figures should be carefully and intelligently discussed before the pupil is allowed to construct. There is too much careless drawing of figures from memory; there is not enough accurate construction of geometrical relations. If it seems necessary to the writer of a good text in geometry to use figures carefully



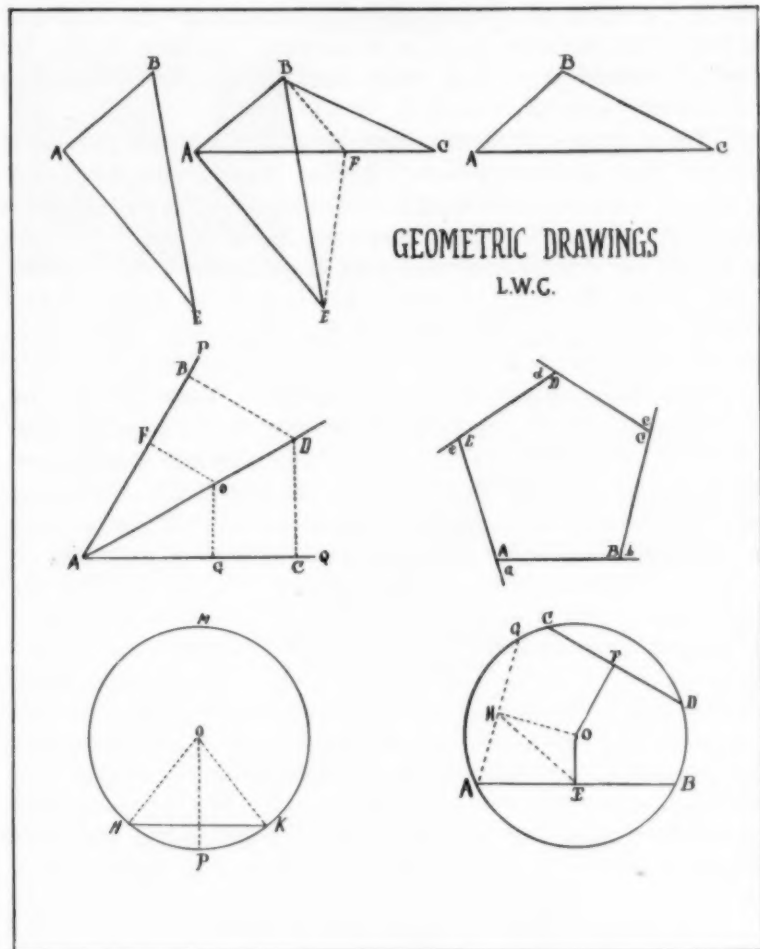
Let the pupil do a little work in construction. Then he can intelligently draw the figures.

drawn in perspective, is it not obvious that the pupil should give special care to the drawing of his figures? We cannot assume that the pupil should be able to do this as a result of previous instruction in drawing. Often the boy or girl who takes solid geometry in the high school was little interested in drawing in the grades. And again, if he had any ability in drawing, he is able to apply it to geometry about as much as the average pupil is able to apply his geometry and algebra to physics. He must have recourse again to his models. Let him use cardboard. With a little ingenuity, numerous figures may be constructed from it. Let him use string with small sticks of different lengths, or, better still, double pointed needles of varying lengths, pith balls, and a bed of soft wood. Now he can see the relations which exist. He is ready to construct an accurate figure. It seems simple and perhaps out of place in the high school to do these things, but it is necessary if the pupil is to be kept from memorizing proofs he does not understand.

In this discussion, I have tried to show the need of accuracy and care in the drawing of figures in both plane and solid geometry. Drawing, we all know, is not the end to be attained in the study of geometry, but we must all agree that it is the means to that end. In no other way can we keep pupils from mechanically memorizing propositions. Discard the book and teach by the Heuristic method? The average teacher cannot do it and there are too many good texts available to the pupil. Use the Suggestive method? Unless in the hands of a very capable teacher, it will be a failure. Use a text-book. By careful drawing and construction, by concrete illustrations and measurement, seek the interest of the pupil. Show him the truth in the concrete before you require him to give the proof in the abstract.

In such a manner of approach he may be led to discover new proofs. He will find out that geometry is a practical study





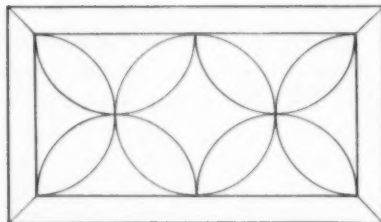
Example of average work, first year high school.

and not a mass of uncomprehended statements. He will find out that, although the facts he is studying have been known for over a thousand years, they are as much alive to-day as they were the day they were discovered.

Teach geometry in this manner and pupils will not come to the class-room unprepared, listless, anxious for the period to close. They will not resort to such excuses as, "I can't remember how it begins," "I have forgotten the next step," "I know how to prove it but I can't recall the proposition." On the other hand, pupils will come to class ready to take an active interest in the truths to be discussed. Fully prepared to verify these truths with compasses, rulers and protractors, they will look upon the study of geometry in a new light. They will see that it is a practical study, that it is not bounded by the covers of their text-book. And better still, if geometry is taught in this manner, the plodders, boys and girls to whom abstract proofs come hard, will have a chance to redeem themselves, and very often they will be found to be the most practical students in the class.

STANLEY C. LARY

Principal of the High School  
Cohasset, Massachusetts



A close relation exists between geometry and design.

## STENCILLING IN THE GRADES

### STENCIL



VER since the time I accidentally came across that word in the dictionary I had wanted to know more about this new-old art. So when our Supervisor calmly announced,

"The next month's work for the eighth grade will be stencilling. Work out a border design for a table cover or some other practical application of a stencil and apply to appropriate material. Bring before the children many well-chosen illustrations of stencilled designs"—

my interest was at once enlisted and I set about preparing myself to bring the subject before the class.

I found that for all practical purposes the stencil is a dismembered silhouette. It is extensively used in lettering, wall decorations, the ornamentation of fabrics, and the embellishment of pottery. The children can easily find stencilled designs on the walls of churches or other public buildings, on tiles or dishes and on carpets, oilcloths, and linoleums, in many wall paper figures, some of the newer art cretonnes and other curtaining. These designs may not be applied by means of stencilling but the parts may form a stencil pattern. For plain stencilled lettering they have only to look about them in the electric or steam cars.

Back numbers of *The School Arts Book*, *The Craftsman*, *Good Housekeeping*, and *Harper's Bazar* proved a mine of illustration and gave helpful descriptions of the process. But nowhere did I find the problem treated from the grade teacher's standpoint.

### PREPARATION OF STENCIL

I will skip over the intermediate stages of "working out a design" with the class. All of us know that to the average

eighth grade pupil "a design" means a heterogeneous collection of spots without any apparent relation to anything; that balance, rhythm, and harmony are as the sealed books of the Medes and Persians; while we might as well expect him to understand a bit of Esperanto as to work out intelligently the principles of bilateral symmetry!

But after much travail (on the part of the teacher) each child had a design drawn on ordinary white drawing paper. It was then cut out with sharp scissors and when laid upon a sheet of gray drawing paper the child had a much clearer conception of "stencil" than mere words could give him.

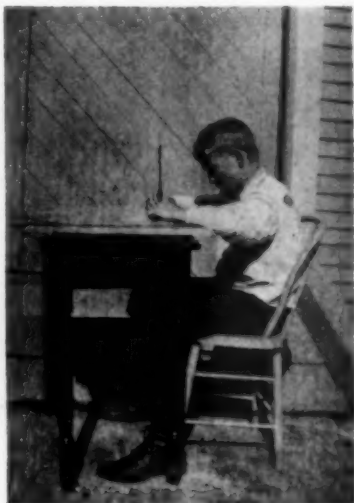
This cut-out paper pattern was next traced on ordinary stencil paper (obtained at any art store), the position of the bridges were then determined, and the design cut out with a sharp knife. Some children used oak tag or thin cardboard which answered every purpose. The only advantage in using the stencil paper is that it comes in long pieces and is very wide which makes it possible to cut out a long strip of the pattern and thus avoid re-tacking and measuring. The stencil is next given a coat of shellac to prevent the moisture sinking into it.

A board large enough to do the stencilling is next necessary; also two pieces of blotting-paper the size of the stencil. Lay one sheet of the blotting-paper on the board. On this lay the fabric. Carefully allow for distance from design to edge of cloth. Measure and mark carefully for if the distance varies by so much as the sixteenth of an inch the eye is offended when the table cover is put to its rightful use.

The stencil being properly placed it must be tacked firmly in place. Do not be afraid to use plenty of tacks (2 oz. size) as each small part must be tightly pressed to the cloth. Many a spoiled and blurred design irremediably impressed on the cloth,

and bringing almost tearful disappointment to the small stenciller, may be traced to negligence in tacking.

Now everything is ready for the brush. This is a flat one, about three-fourths of an inch wide, with short, somewhat stiff bristles, such as those used by painters in oil color. Dip it into the color, then press out all but a little of the liquid and press the brush with firm, short strokes on the cloth. Pressing the fingers of the left hand along the edge of the cut out part will guard against any possible "running" of the design. Proceed slowly, aiming for evenness of pressure with brush and so avoiding the mottled appearance of a pattern which has much color in one part and little in another. The blotter will generally absorb all surplus moisture, but the thinner the material the wetter the blotter will become—hence the need of caution.

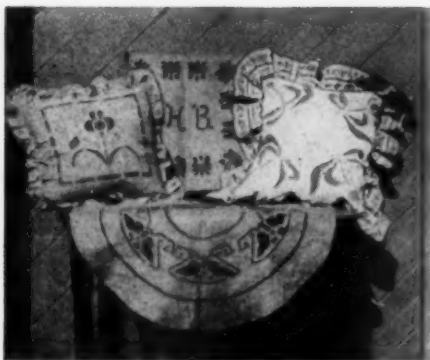


Paint all of one color that the design calls for. Wash the brush in clear water and use the next color required. For example: in a rose design paint all the petals pink; then all the leaves a delicate green, and lastly dot in a few stamens of yellow. Take the tacks out of the stencil and remove it by lifting it directly up, not dragging it across the wet material. If the stencilling has been well done there should be a perfect outline with firm lines and satisfactory tones. Use the second piece of blotting paper, tacking the stencil carefully as before

and proceed with the stencilling until the whole design has been completed.

### MEDIUMS FOR STENCILLING

Of course a table cover should be washable both as to fabric and design. Our next thought was for a medium. Devoe's oil paints which come in tubes are expressly prepared for this



work, and may be thinned to any desired consistency. If pressed with a hot iron when perfectly dry, the design will not be injured when the fabric is washed.

Another medium is the Easy Dye spoken of in an article on Tilo Matting in one of The School Arts Books. It works much easier than

the oil paints, especially for children; it gives a clearer, more delicate color on sheer fabrics; but I cannot speak so well of its washable qualities. Mix a sufficient amount of coloring matter to do all of the design. To match the shade the next day or sometime afterward is not easy, though of course it can be done.

### SUITABLE FABRICS

A word as to fabrics will not come amiss. We tried chambray, lawn, duck, canvas, burlap, denim, scrim and cotton voile with great success. There are many others that doubtless stencil just as well but we had to consider ease of manipulating, adapt-

ability to intended use and price of each material selected. In general a rather wiry, firmly woven texture will give the best results, while a sleazy, soft-finished goods such as cheese cloth will show a decided tendency to "run" although great care be used in working it.

The children brought in all kinds of "pieces" from home and we promptly turned them to good account.

A table cover did not appeal to the majority but the same design could be easily made to do duty as a sofa-cushion top.

Pillow covers of scrim, denim, and burlap blossomed with rose patterns, fleur-de-lis and tulips; bags seemed next in favor and book-bags of stout denim or burlap were emblazoned with an heraldic emblem or the owner's initials or monogram as the case might be; while marble bags and laundry bags were also decorated with original designs.

One boy brought in a piece of canvas from his father's shop where a boat sail was being made and I suggested that he make a few holders for his mother. Being given a book of quaint Indian basket designs he worked out a different design for each of five holders. When they were all stencilled, neatly bound with a braid border and a tiny brass ring sewed in the corner of each, (these last touches being the work of some friendly school-mate), the joy of conscious achievement glowed in the soul of that boy.

Lord Bacon has said, "Studies serve for delight, for ornament, and ability."

If one might take the liberty to substitute "Stencil" for "Studies" the saying would still hold good. The children delight in its use; it serves to ornament the homely articles of everyday living and so brings nearer the day of "Beauty in common things;" while the youthful stenciller certainly gains

in ability to conceive ideals, in skill in doing a good piece of work, and best of all he learns to recognize his own growing power.

**LOUISE K. MORSS**

Eighth Grade, Huntington School  
Campello, Massachusetts





## TEN GREAT PAINTINGS

### INTRODUCTION

**W**HAT makes a painting great? Certainly not the name of the man who produced it. The name of Rubens is that of a giant in the history of painting, but that name on the thousand canvases where he emblazoned the world, the flesh, and the devil, does not make them great. On the other hand, his Descent from the Cross, in Antwerp Cathedral, would be reckoned great, though the name of the man who painted it were forever unknown.

A painting is not great merely because it is important in the history of art. Cimabue's Madonna and Christ-child is so significant historically that for once the populace was right when with music and banners it accompanied the picture from the master's studio to Santa Maria Novella; but it could hardly be included now in a list of the great paintings of the world.

Mere subject is no guarantee of greatness. European galleries contain portraits of great men, pictures of epoch-making coronations and victories, saints, and madonnas, crucifixions and heavenly visions, all as unimportant in the realm of painting as the output of the latest amateur; while all the world holds as more precious than rubies the unknown woman called the Fornarina, painted, perhaps, by Piombo.

Mere technique does not make a picture great. Paul Potter's Bull, in the Museum of The Hague, is a marvel of realism; the Burgomasters wherewith Franz Hals has shingled many a wall in the municipal museum of Haarlem are miracles of dash; Hans Makart's Abundantia in the New Pinakothek of Munich is a nine days wonder in color; but all these are as nothing in the presence of Michelangelo's Creation of Man, a painting which is relatively unrealistic, unattractive in handling, and heavy and dull in hue.

Ruskin says great art is "that which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas," and he adds, to make his meaning unmistakable, "I call an idea great in proportion as it is received by a higher faculty of the mind, and as it more fully occupies, and in occupying exercises and exalts, the faculty by which it is received." We may quarrel with this phraseology, regret that Ruskin omitted "feeling," and "delight," and much besides, but if we will read thoughtfully that whole second chapter of the first volume of *Modern Painters*, on Greatness in Art, we shall, in the end, I think, be content to accept his definition as a fairly satisfactory test of greatness.

But inasmuch as what we get from a picture, as from a book, or from nature itself, depends largely upon what we bring to it, no two of us will be affected by the masterpiece in the same way. Titian's *Sacred and Profane Love* may convey only a small number of small ideas to one mind, while it may convey a large number of lofty ideas to another. Hence it appears that he who explains an old master, exposes himself! These self-revelations, however, are not without value:

"God uses us to help each other so,  
Lending our minds out."

But may not an enthusiast read into a picture thoughts the artist never intended? Yes; possibly. Yet who shall set limits to the intention of an artist, a Watts, for example, or a Lionardo da Vinci? The greatness of his picture may depend upon its power to do that very thing—to "fan the dreams it never brought,"—to excite, as well as to convey "the greatest number of the greatest ideas." Are not the marble gods of Greece the greater as works of art for having swayed many generations of men? They satisfied the neighbors of Phidias,

enslaved the conquerors of Athens, provoked the Renaissance, inspired Flaxman and Canover, and in these far-away days fed Rhodin and St. Gaudens. They rule forever, eternally beautiful, great even for me, though I worship the Invisible after the manner of my Pilgrim fathers.

After all, any work of art is great for me, that promotes in me the greatest number of ideas which exercise and exalt my spirit; and it is of ten such masterpieces that I propose to write: not because I feel that I, drinking at such fountains, have exhausted them, but because, having been refreshed there, I would tell others, in the hope that they too may drink from these Castalian springs.

## I

## THE GOLDEN STAIRS

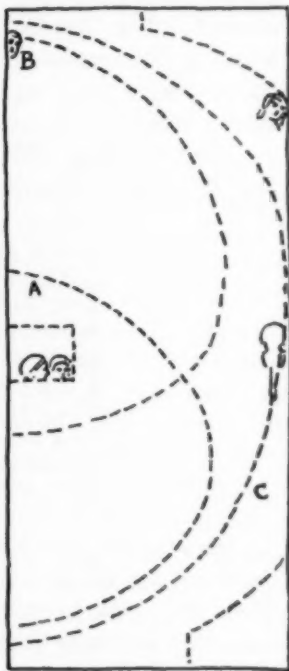
BY SIR EDWARD BURNE-JONES

I fell in love with The Golden Stairs at first sight, and in photograph, where nothing appeared golden but the silence of those graceful maidens. For months the print hung in my study where I could see it every time I looked up. I was told that the picture was designed in 1872, actually begun in 1876, and finished in 1880. Eight years of brooding! Thrice was it named,—The King's Wedding, Music on the Stairs, The Golden Stairs. After all what matters life-history or name? The thing is beautiful. Isn't that sufficient excuse for being? But I could not resist its invitation. The picture challenged me perpetually to discover a meaning in those orderly arrangements of line and austerities of composition. Burne-Jones, bred in the atmosphere of learning and religion, dedicated to the church, a poet in thought, and a symbolist by nature, could not have spent



eight years on a meaningless design! It must carry a message of some sort from his heart to mine.

I searched every square inch of its surface. I found a procession without beginning and without end, coming from above, descending, careless of perspective, a narrow unguarded stairway of marble, and disappearing within a darkened room. In the upper part of the picture doves are making love to one another in the sunshine, two swallows have found a home for themselves beneath the eaves, and roses bloom on the wall. In the lower part a laurel stands by an open door. At first the maidens look forward, at last they all look backward. Some are pensive, some are anxious, some dream, some are sad; only one is joyous, and her joy swims upon the top of fear. Some are crowned with flowers, some wear mourning, sprays of cypress have fallen on the stairs. Many have musical instruments—perhaps all—but only two or three are playing, and these with the spirit far away. One listens to sounds from the darkened room, two are talking together pleasantly, three are whispering to one another, fearfully. All look alike, and yet are different; each seems free, but is held fast in the severe lines of the design. Turn the picture and see how sharply defined those lines are. The curve of the stairs, A, is completed by the edges of the robes. This curve is echoed by another, B, which binds the upper maidens



to those below, and then, to make assurance doubly sure, a third great curve, C, binds these two together. Not a feature is out of place; every spot and line, every fold and surface helps define the harmony of pattern. "The King's Wedding"? then a most solemn one! "Music on the Stairs"? then most inadequate music! "The Golden Stairs"? One cannot think of stairs while the mysterious procession is descending! No; the picture has a deeper meaning. It is a symbol of something vast and rich. What is its message?

One red-letter day on an express train in Montana I heard Dr. William T. Harris interpret Emerson's "Days":

"Daughters of time, the hypocritic Days,  
Muffled and dumb like barefoot dervishes,  
And marching single in an endless file,  
Bring diadems and fagots in their hands.  
To each they offer gifts after his will;  
Bread, kingdoms, stars, and sky that holds them all.  
I, in my pleached garden, watched the pomp,  
Forgot my morning wishes, hastily  
Took a few herbs and apples, and the Day  
Turned and departed silent. I, too late,  
Under her solemn fillet saw the scorn."

Since that time The Golden Stairs has been to me another poem on the Days, divinely beautiful. In Emerson's vision the Days offer gifts to man, and pass judgments on his choices;\* in the vision of Burne-Jones the Days are a procession of Memories.

How true to my own experiences the poem-picture is! As I review my life I see its Days, daughters of father Time, marching single in an endless file, coming, I know not whence except from God above, and going, I know not whither, except through

\*Compare Paul. "Every man's work shall be made manifest, for the day shall declare it. If any man's work abide, he shall receive a reward. If any man's work shall be burned, he shall suffer loss." See I Corinthians 3:10-15.

the dark portal of the tomb. In youth I looked forward. Those were the days when the blue sky brought heaven near, and the gay flowers bloomed, and I made love like the doves, and furnished my nest like the swallow. Then came a day when I was conscious that shades of the prison house were closing about my spirit, and I heard a voice,

Just heard,  
From some far shore,  
The final chorus sounding.

I remember the day of my first bereavement, when my arms seemed bound with crepe. I remember the day when at last I dropped the cypress spray of a great sorrow and my spirit sang again. I have had my days of joy, of doubt, of fear, of dream; I remember days that stand apart from all others. I remember one group of days so crowded with happy experiences that I cannot now assign to each day its due. I know that now I am beginning to look backward; my thoughts are too ready to fall into the formulas with which age begins to preach: "When I was young,— ah, in those days,—we used to do so differently!" The days of my youth seem as near and as real to me as yesterday; in fact the early days loom larger than to-day, as Burne-Jones suggests. I know, too, that there will come a day when my head shall wear the laurel wreath of the victor, or go crownless through the narrow portal of the grave. I see now that while each day I felt free to play or to keep silent as seemed good to me at the moment, I was not wholly free. Each day formed a part of a whole I did not plan and could not know. I realize that any day I might have met with accident through carelessness or wilfulness, but that I have been kept from falling by some gracious providence who will continue to guide my steps to the end. I admit that I have been an unprofitable servant. Many a

day, with the fair gift of God in my hand, I have made no music; many a day I have communed with my own sad heart when I should have cheered my neighbor in his grief. But on the whole, life has been good,—the stair has been golden.

After twenty years with this picture in photograph only, I saw the original painting. The stairs are golden indeed! The whole canvas burns with the soft, subdued radiance of an Indian summer afternoon, when all the earth seems waiting for a revelation. As I sat long before it, something of the peace that passes understanding stole upon my spirit, a peace that glowed with joy when I discovered that the lowly portal did not give entrance to a darkened room, as I had thought, but to a hall whose golden roof was upheld by polished shafts of precious marble. Perhaps, at last, what seemed to me the iron grating of a tomb, may prove to be the pillars in the temple of my God.

HENRY TURNER BAILEY

North Scituate, Massachusetts





## ANNOTATED OUTLINES

### MAY

TO lead children to enjoy something of the beauty of this beautiful world, and to reflect a little of that beauty in the work of their own hands, that should be the aim during May and June. To lay out a course for all to follow is impossible. Spring gives fresh color to the sage brush of the great plains, and to the high-bush huckleberry of New England pastures, but it is not the same color. The flowers that make glad the earth in Texas are not the same in Maine and Oregon. The few touches of green that appear in back yards and breathing places in roaring cities, cannot call the children with a voice so irresistible as that of "pictures painted mile on mile" in the open country. The spring material available in the schoolroom is diverse in kind, and varies in amount from nothing to everything, according to locality. But in any case, the essentials remain the same: closer observation of Nature's forms and colors, a more intelligent and tasteful use of her gifts in our daily work.

The course here given is specific merely that it may be definite. The wise teacher will make out a program of his own, based on local needs, conditions, and possibilities, and have his pupils follow that. The Arts Book course for May and June is as follows, by grades:

1. Pages for a Flower Garden Book. Text and cover for the book.
2. Studies of flowers for the Promotion Festival. The making of the dresses.
3. Illustrations for "May" by R. M. Alden. Text and cover for the book.
4. Illustrations for the "Leaf Book." Cover for it.
5. Portraits of Flower Friends. Portfolio to hold them.
6. Studies of Growing Things. Portfolio to hold them.
7. The Squared Pattern, as applied in a table mat.





When April woke the pussies.  
If you will but believe,  
They heard the savage dogwood bark,  
And straightway took their leave.

8. The Stencilled Pattern, as applied in a table scarf.
9. The Continuous Pattern, as applied in a book rack end.

### PRIMARY

**FIRST YEAR.** Make drawings in color appropriate to the month.\*

A Flower Garden Book is a good project. When completed it will have a pretty cover, a page of text:

Mistress Mary, quite contrary,  
How does your garden grow?

With silver bells, and cockle shells,  
And pretty maids all in a row.

and several pages of appropriate illustrations. Each page shall represent a garden bed, with flowers of one kind "all in a row." Have each pupil make as many such pages as he can, during May, and in June write the text and make the cover.

For the making of the pages, pupils will require a number of sheets 3 x 9, with margin lines drawn as indicated at A. The pupils in some upper grade



Plate A. One page of a flower garden book, Grade I.

would be willing to get out these pages, if the little folk cannot do it, on condition that the booklets be exhibited when completed.

Have the flowers drawn in color from the object if possible, as they appear, week after week; perhaps a page of anemones, a page of marigolds, a page of violets, a page of dandelions, etc., in the country; and in the cities, a page of crocuses, a page of hyacinths, a page of tulips, a page of daffodils, etc.

\*Do not overlook the amusing. Little children love such interpretations as that by Miss Florence Pretz, on the previous pages.

When the flowers are completed, have the margin lines gone over freehand in green to give the pages so much in common.

**SECOND YEAR. (U)** Make drawings in color from the flowers.

Plan with the children, a Promotion Day Festival, to be worked out in paper. Let the poem, "Flower Dances," from the German, by Mrs. Anderson, be the motif. Here it is (at least, as much of it as we need).

#### FLOWER DANCES

In May the valley lilies ring,  
Their bells chime clear and sweet;  
They cry, "Come forth, ye flowerets all,  
And dance with twinkling feet."

The blossoms, gold and blue and white,  
Come quickly, one and all;  
The speedwell, the forget-me-not,  
The violets hear the call.

Then in a trice the lilies play,  
While all to dance begin:  
The moon looks on with friendly smile,  
And takes great joy therein.

I'll stay no longer in the house;  
The lilies call me, too;  
Sweet flowerets, dancing out-of-doors,  
I come to dance with you.

We will have a little lady to represent each flower; she shall have a flower cap, and a skirt ornamented with the same flower. When the ladies are all ready we will show them bowing in a row, just before the dance begins, while "The moon looks on with friendly smile." This month we will gather our material for the costumes. We shall need a picture of each little plant, and a large, full front view of each flower. Make drawings, in color, of the plants, as shown at B. Make full front views of the flowers, in color, in a 2 1-2" circle, with a 3-4" center, as shown at C, and cut them out. Ask upper grade

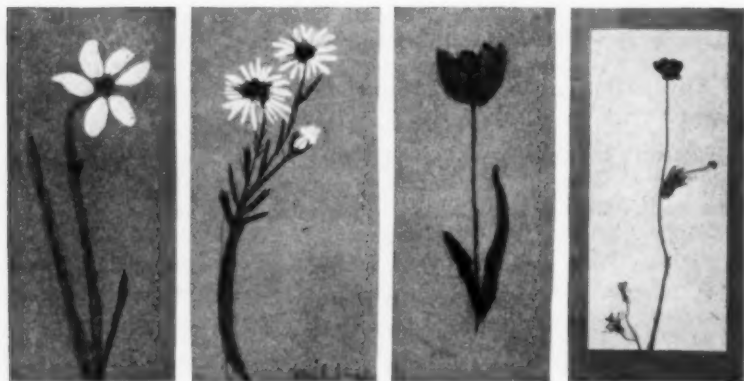


Plate B. Examples of plant drawing by primary children. 1. Narcissus, Doris Ham, Augusta, Me. 2. Daisy, Mildred Nickerson, Orleans, Mass. 3. Tulip, Ethel Hoffner, Collinwood, Ohio. 4. Buttercup, Lawrence Brock, Winchendon, Mass.

children to prepare the papers for the little children. Some of the good flowers are the anemone, hepatica, bloodroot, trillium, cowslip, buttercup, dandelion, cranesbill, columbine, primrose, and wild rose. Next month an outline of

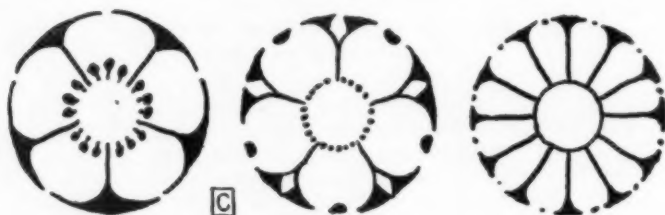


Plate C. Full front views of flowers just filling circles.

one of the flower ladies will be given, which may be traced and dressed appropriately.

**THIRD YEAR.** Make drawings to illustrate a story or poem on May.

The poem selected is "May," by R. M. Alden. As much as we need is given herewith:

## MAY

Why are bees and butterflies  
Dancing in the sun?  
Violets and buttercups  
Blooming every one?  
Please to tell me why the trees  
Have put new bonnets on?  
Please to tell me why the crows  
Their picnics have begun?  
Why does all the whole big world  
Smell like a fresh bouquet  
Picked from one of God's flower beds?  
Oh, I know! it's May.

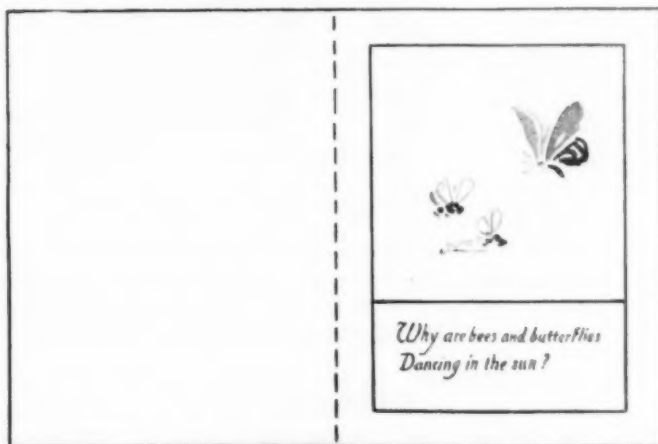


Plate D. Two pages of an illustrated booklet entitled May, third grade.

It is to be finished in the form of an illustrated booklet, each page of which may be laid out on a sheet of 6 x 9 paper as shown at D. Measure and rule accurately the lines shown in the illustration. Turn the sheet over and pre-

pare the other side in the same way. When folded on the dotted line, the folio of four pages will have the first and third with lines, and the second and fourth blank. Make another folio like this and place it inside the first. In the lower space, page 1, print or write neatly the first two lines of the first verse of the poem. Make an appropriate illustration in the space above it. On the second page of the booklet, place the next two lines, and above them an appropriate

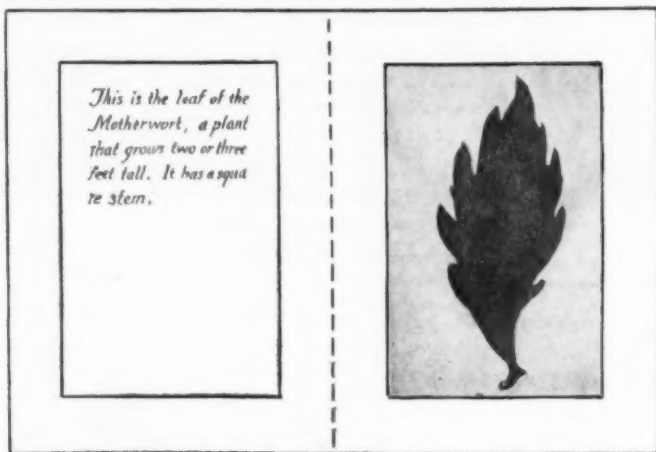


Plate E. Two pages of an illustrated leaf book, fourth grade.

illustration. On the third prepared page, place the first two lines of the second verse, and illustrate them. On the fourth, the last two lines, and illustrate them. Determine a good color for all the ruled lines, and go over those lines freehand using that color. The remaining pages and the cover will be given next month.

### GRAMMAR

**FOURTH YEAR.** (U) Make drawings to illustrate a booklet about Leaves. Monochromatic coloring.

Lay out the pages as shown at E. The paper, before folding, is 6 x 9. Make both sides of the sheet alike, then fold on the dotted line. On the right hand page of the sheet, well placed within the margin lines, draw a thoughtful



outline of a leaf, as near full size as possible. Tint the ground a delicate green and the drawing with a wash of darker green of the right color to suggest the particular leaf represented. Draw other leaves in the same way, always in the right hand page of the sheet, so that when all the folios are brought together for binding, all the left hand pages will be blank and all the right hand pages will contain leaf drawings. Good leaves to draw are the lilac, morning-glory,

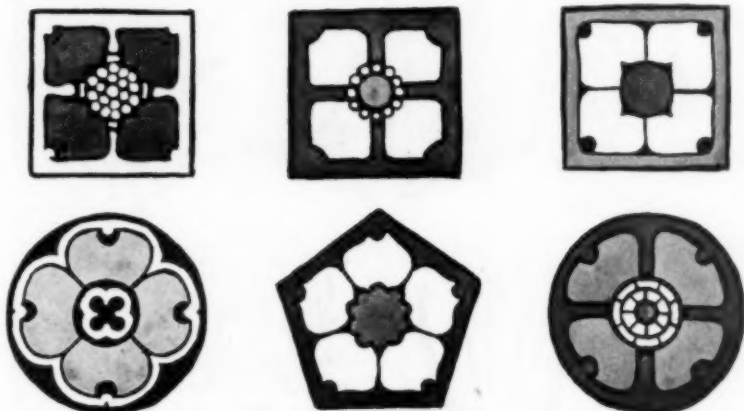


Plate F. Illustrations of front views of flowers within geometric figures, analogous coloring. In this case to show possible variety, the same motive, the flowering dogwood, is used in each case. A fifth grade problem.

linden, violet, cowslip, apple or pear, elm, oak, maple, bloodroot, mandrake, dandelion, buttercup, etc.

Text and cover will be given next month.

**FIFTH YEAR.** Make studies from flowers, full front views, exhibiting analogous colors.

Draw each flower within a geometric figure having as many angles as the flower has petals or sepals, or both. Study the shape of each part with the utmost care. Draw in pencil, making the flower as large as possible, to look well, within the geometric figure. Color the parts as in nature, but with flat tones only; then color the background to correspond with the color of the foliage. Draw a second geometric figure, 3-8" larger all around than that

which contains the flower. Color the space between the two figures, an appropriate color analogous to the other colors. See F, a typical sheet.

**SIXTH YEAR. (U)** Make studies from spring growths, side views, exhibiting complementary colors.

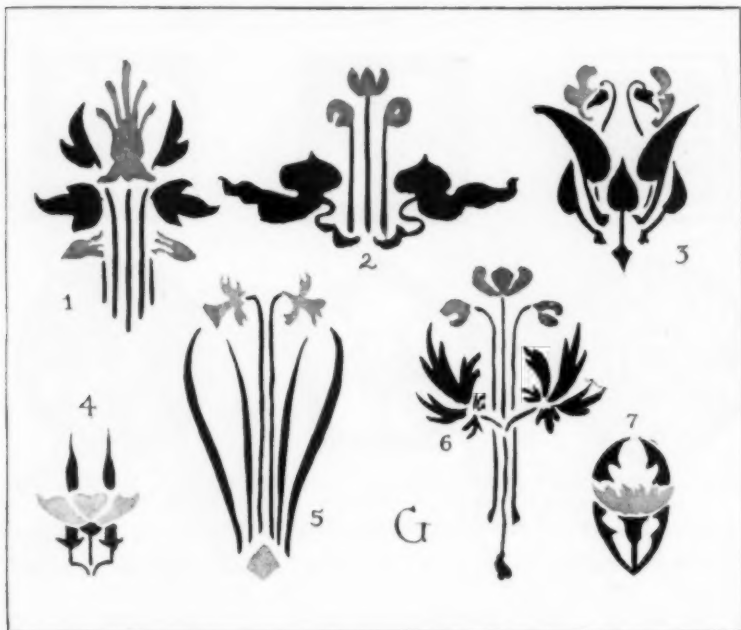


Plate G. Bi-symmetrical arrangement of principal parts of flowering plants, complementary colors. A sixth grade problem.

Draw such things as the violet, the columbine, cranesbill, trillium, a rosebud, a maple shoot, unfolding leaves, anything which in its color involves the mingling of complementary colors. Do not attempt to draw the whole plant. Make bisymmetrical arrangements of characteristic parts, such as those shown at G. Make careful drawings in pencil. Then finish in color, suggested by the natural coloring, but illustrating the use of flat tones only.

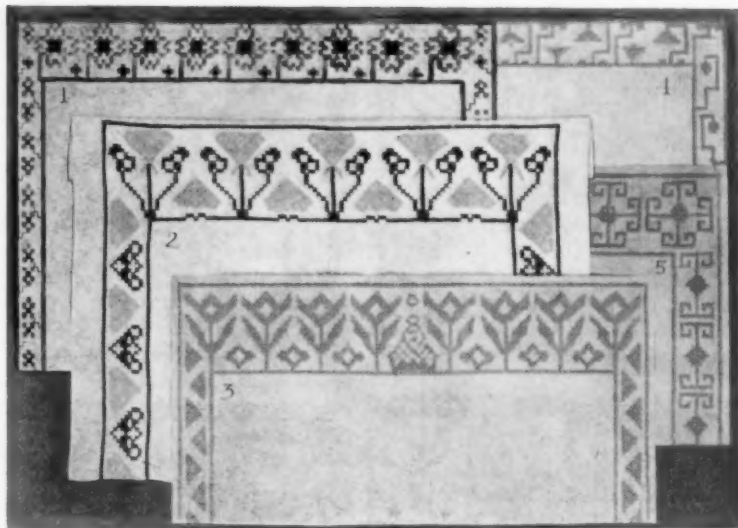


Plate H. Examples of place cloths, according to last year's outline. 1. Anetta Nicholas, Bristol, Conn. 2. Anonymous. 3. Edith M. White, Fitchburg, Mass.  
4. Olivia Jerauld, East Harwich, Mass. 5. Anonymous.

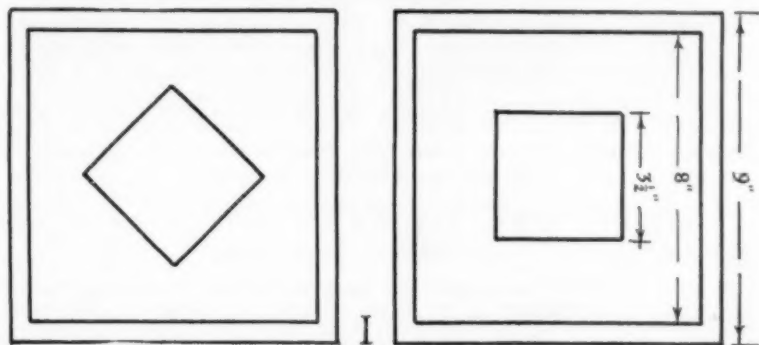


Plate I. Diagrams of table mat. A seventh grade problem.

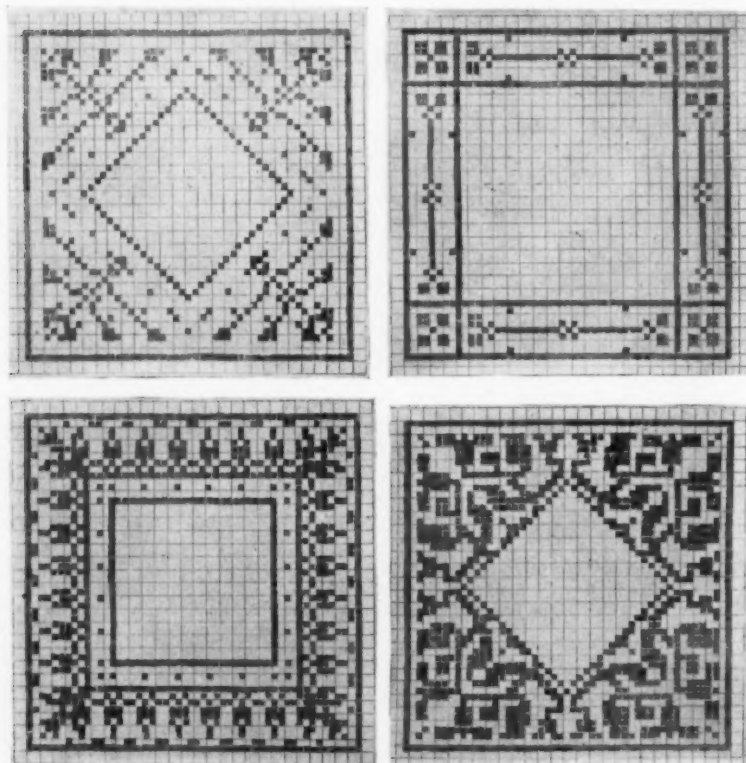


Plate J. Examples of table mats stamped with a square peg on squared paper, to be worked in cross stitch. A seventh grade problem.

**SEVENTH YEAR.** Continue the study of the Squared Pattern, and plan an original application.

The application must depend on local conditions. If weaving has been introduced, either in textiles or in baskets, the design should be for such articles. If not, it may be for cross stitch embroidery, or for a terrazzo floor or any other design based on the net, such as may be seen in mosaics like those

in the Public Library, Chicago, the Wade Memorial, Cleveland, and many an office building in our large cities.\*

Last year we made place cloths, the best of which are shown at H.

In this Outline, the subject for design in this grade is a square table mat or doily. Take a sheet of manila paper, 9 x 12, and from it cut a 9" square. Within this square draw an 8" square. The 1-2" all around is to allow for the hem in the finished mat. Draw the diagonals of the square, to find its center. Draw the diameters. Draw a 3 1-2" square with its corners on the diagonals, or on the diameters, as may be preferred, see Figure I. The ornament is to be added between the 8" square and the 3 1-2" square. It need not fill all the space between them, but it must be confined to this space. On squared paper, make several sketches for the pattern. It may be in the form of borders, rosettes, or surface patterns. An example of each kind is shown at J. The design may involve one or two colors in addition to the color of the goods.

**EIGHTH YEAR. (U)** Continue the study of the Stencilled Pattern and plan an original application.

The application must depend upon local conditions. It may take the form of a curtain, a scarf, a table mat, a sofa pillow, a dado or frieze decoration, or certain forms of pierced designs such as in ornamental lanterns, candle shades, etc., to be worked in metal. Last year we made porch pillows, the best of which are shown at K. This year, in the hope of meeting the possibilities of the largest number, a table scarf will be the subject in this grade. The scarf should be planned to fit some small table or stand at home. It will be an oblong cloth, as wide as the top of the stand, and long enough to hang over on two opposite sides. This will have stencilled ornament on these two hanging ends only, as indicated at L. Make a paper dummy, as long as the scarf is wide, and, having decided the vertical dimension of the border, rule lines horizontally, to indicate the width of the hem, and the width of the space to be ornamented. If the stand top is 18" square, the border should not be more than 18" x 7". The elements may be abstract, floral, or animal, as shown at M.

\*Whatever the application, the following is a good thing for the class to do: From thin wood (1-8") or from thick card board (white straw board) cut several hundred pieces 1-2" square. With water color or dye color these; twenty or thirty of a color, say dark green, light green, dull yellow, dull orange,—colors that will combine well in monochromatic, analogous, and complementary harmonies. By the use of these tablets, lay out squared flower and leaf forms, animals, insects, trees, houses, utensils, etc., and make records of them on squared paper. The geometric forms, frets, interlacings, etc., might be laid out in the same way.

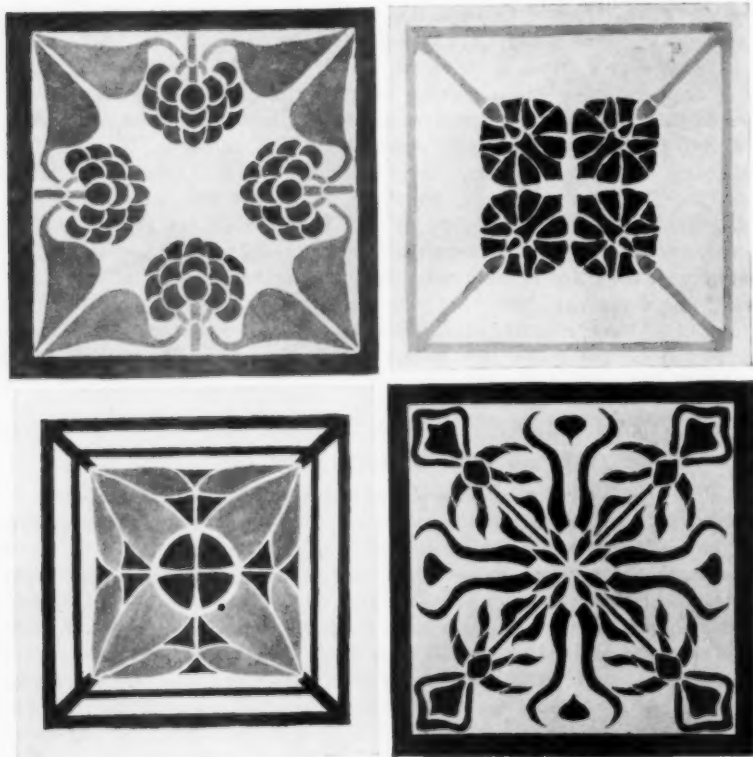


Plate K. Examples of sofa pillow designs. The best submitted last year from Fitchburg, Mass. 1. Marion H. Buck. 2. Edith N. Kelley. 3. Myrton H. Cutler. 4. Irene Davidson.

**NINTH YEAR.** Continue the study of the Continuous Pattern, and plan an original application.

The application must be governed by local conditions. It might take the form of block printing, tooled leather, hammered brass, line and all-over embroidery, text card ornament, book covers, end papers, a book plate, in fact

almost any form not included legitimately under the squared pattern or the stencilled pattern. Last year we made essay covers, the best of which, so far as they could be found by means of the monthly contest, are reproduced at N. This year the subject will be a book rack end, with floral motive. This may be worked out in wood, using water or oil color, with or without pyrographic outline, or it may be incised or carved. The book rack is always useful in the home. Many forms of it have been given in previous numbers of this magazine. The form shown at O, is a useful and substantial one, easily constructed, from soft wood with ordinary tools. Lay out the ends, as indicated at P. The ornament should be confined to the panel. It may be an all-over pattern or a florette, within a strong margin line; a border with fine color only in the central space, or with some symbolic device in that space; or it

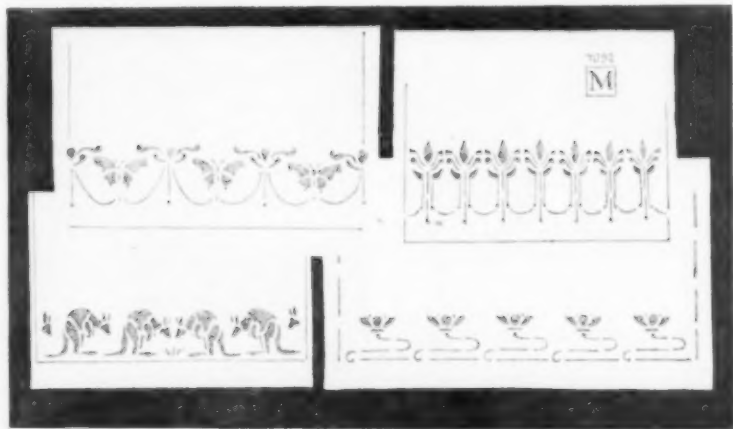


Plate M. Examples of stencilled end borders for table scarfs. An eighth grade problem.

may be a bisymmetrical or balanced design filling the entire space, P and Q. The two ends, never seen at the same time, need not be exactly alike. Make

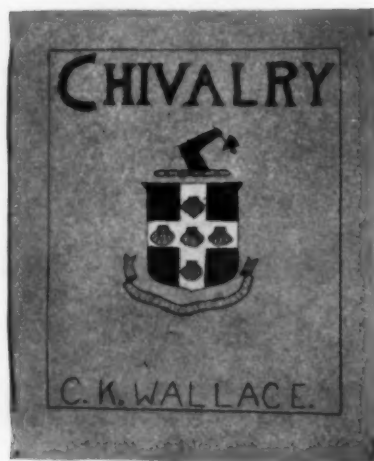
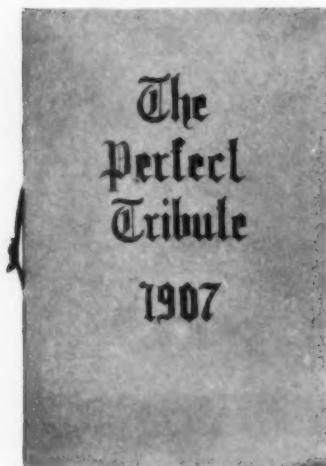


Plate N. Examples of covers by ninth grade pupils, following last year's outline.

1. Frances Comstock, South Orange, N. J. 2. Helen Donovan, East Braintree, Mass.
3. K. D. Ludwig, Johnstown, Pa. 4. Charles K. Wallace, South Orange, N. J.



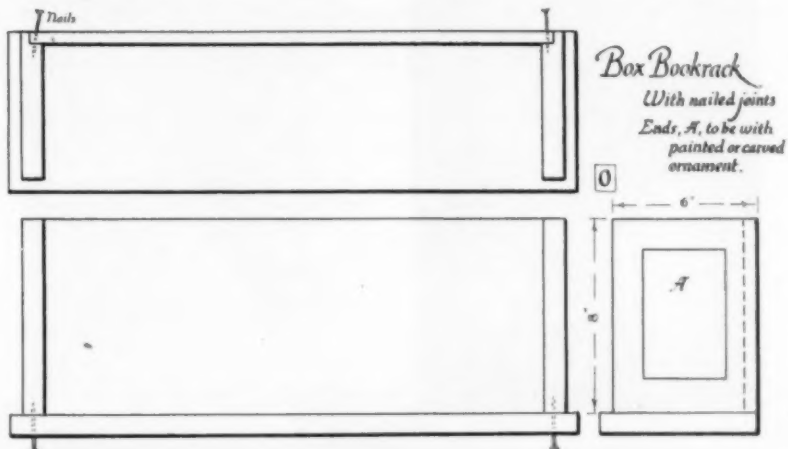


Plate Q. Examples of wood carving. Such illustrations will furnish suggestions for space division and arrangement of parts. Possibly a few students may be able to attempt the carving of their own designs.

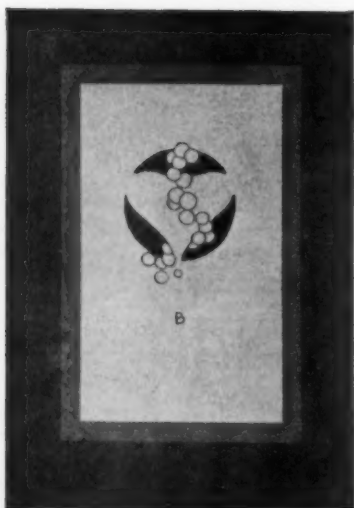


Plate P. Examples of decorated book rack ends, with drawn outlines colored in flat tones.  
A ninth grade problem.

trial sketches of different arrangements, giving first attention to proportion in subdivision of space. The flower or other growing thing has ever been the symbol of good literature. The heart, a symbol of love (for good books, in this case), may be introduced, or any monogram or other personal device. But the style of the whole should be rather strong and architectural in character. The book rack end has work to do.

H. T. B.



## HELPFUL REFERENCE MATERIAL

### FOR MAY WORK

In addition to that given last month:

#### On Plant Drawing

Decorative Plant and Flower Studies, J. Foord; A Handbook of Plant Form, Clark; Plant Form and Design, Midgley and Lilley; Sketching Trees in Pen and Ink, Rice, Book, April 1907; Prang Text Books of Art Education; Adaptation, Bailey, Book, May 1907; Spring Nature Drawing, Sargent, Book, May 1907; Plant Drawing as a Mental Discipline, Anthony, Council Year-Book, 1902; The Drawing of Plant Forms, Sargent, Book, June 1902; Leaf Drawing, Daniels, Book, September 1903; Perspective of Leaf and Flower, Hall, Book, September 1902; Acceptable Plant Drawing, Bailey, Book, September 1905.

#### On Decorative Design in General

Theory and Practice of Design, Jackson; Lessons on Decorative Design, Jackson; Ornament and Its Application, Day; The Bases of Design, Crane; Handbook of Ornament, Meyer; The Gate Beautiful, Stimson; The Adaptation of Pattern to Material, Haney, Council Year-Book, 1907; Line and Form, Crane; The Principles of Design, Batchelder; A Theory of Pure Design, Ross; back numbers and current numbers of The International Studio,—always rich in reference material; all numbers of The School Arts Book for March, April, May, and June.

#### The Use of Natural Forms in Design

Haney, Council Year-Book, 1906; also articles which appeared in the Manual Training Magazine for 1905-1906.

#### On Weaving

Hand-loom Weaving, Mattie Phipps Todd; Two School Bags, Soper, Book, May 1906.

#### On Stencilling

Stencilled Mats, Edson, Book, May 1906; Stencilled Sofa Pillows, Ward, Book, June 1906.

#### On Pen Drawing and Design for Printing

Pen Drawing, Maginnis; Letters and Lettering, F. C. Brown; The Practice of Typography, Title Pages, De Vinne; The Teaching of Lettering, H. H. Brown, Council Year-Book, 1906.

#### On Wood-Block Printing

Book, March 1907, Arthur W. Dow; Book, June 1907, Marie S. Stillman.

# THE WORKSHOP

## VIII

### HAT RACK — GRADE VIII

#### STRUCTURAL DESIGN

The essentials of the hat rack, Plate XV, are (1) five double hooks and (2) a rod held by (3) two brackets. These parts are supported by a frame of (4) two uprights and (5) two horizontal stretchers.

(1a) The hooks are made of 1-4" brass wire. They are screwed to the frame. (b) The soft wood frame is protected from the pressure of the occupied hook by brass plates. These serve as washers underneath the hooks. If purchased hooks with wide butts are used these plates are unnecessary. (c) The distance between the hooks is decided by arranging nails on an experimental stretcher. The shortest distance between the nails that affords room for hats of average size is selected.

(2a) The rod is heavy enough to support stiff hats. Its upper edges are beveled to prevent its wearing the finish of the brims. (b) Its distance in front and above the upper stretcher is determined by holding hats on two experimental strips of wood.

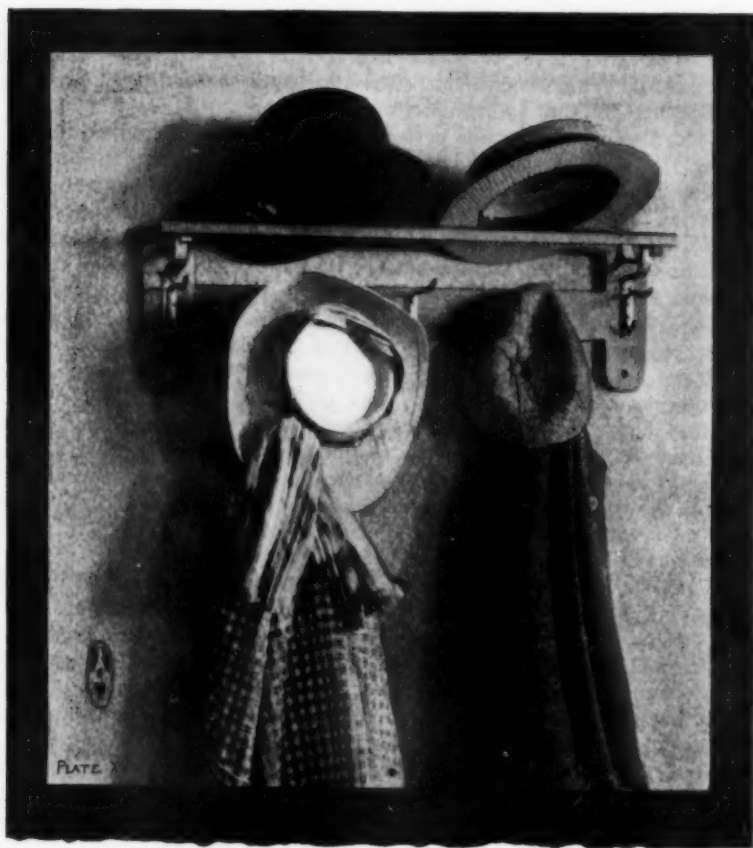
(3a) Each bracket is made of two strips of eighteen-gauge sheet brass. The lower strip extends behind the outside hooks to serve as their washer, and is also a washer behind the heavy screws which fasten the lower part of the rack to the wall. (b) The lower strip does not curve so low as to interfere with the convenient use of the hook. (c) The upper strip is designed not to interfere with the brim of the hat arranged at the end of rod.

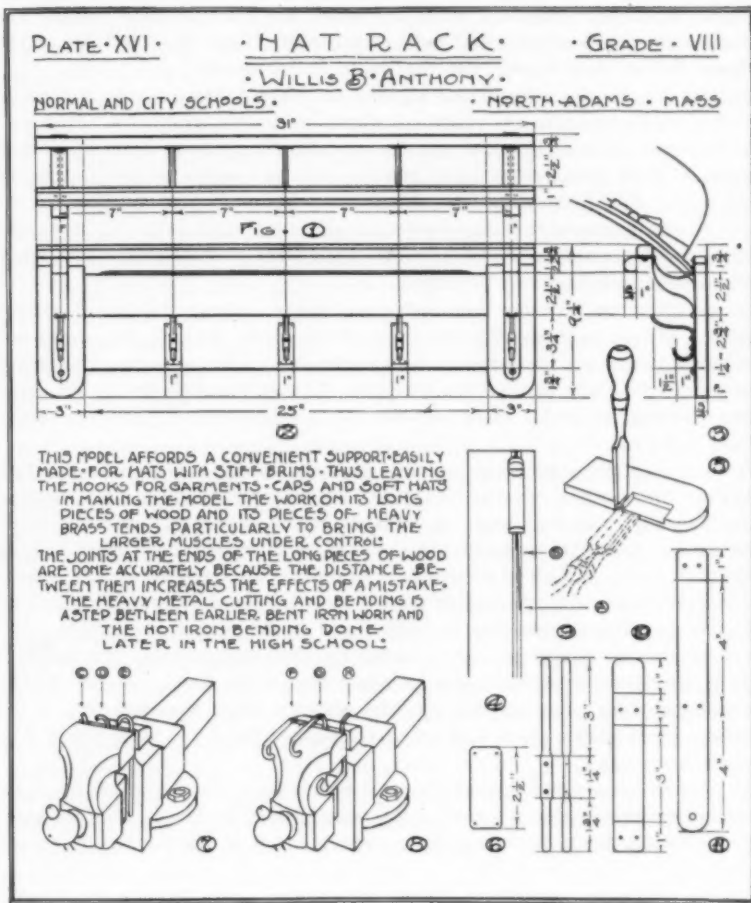
(4a) The length of each upright extends only far enough below the bracket to make a well-proportioned space around the lower fastening of the rack. (b) A rigid joint between each upright and the lower stretcher makes the thickness of the upright necessary. (c) A substantial joint between each upright and the upper stretcher decides the width of the upright. (d) The curve at the lower end of the upright repeats the curve of the heavy screw and washer and also the shape of the neighboring hats.

(5a) The upper part of the frame is screwed to the wall through brass plates attached to the top of the uprights.

#### CONSTRUCTION

(1) The lower and upper stretchers, being the same thickness and about the same length, Figs. 1, 2, 3, Plate XVI, are roughed out easier in one piece than separately. They are not rip-sawed apart until one edge and both surfaces of each stretcher are finished.





(a) Rough out the piece containing these stretchers 1-2" wider and 1-2" longer than their combined widths. (When doing the surfaces, edges and ends of the wooden and metal parts of the rack, follow the directions in the March School Arts Book. See the Tooth Brush Holder.)

(b) Render the surfaces and edges of the piece. These edges are finished 1-4" farther apart than the combined widths of the two stretchers. This 1-4" is the space allowed between the two stretchers for ripping them apart and planing them down to specified widths. The two edges become the working edges of the separated stretchers.

(c) Guided by each of these two edges, gauge the width of the two stretchers along the entire length of both surfaces of the piece. These gauge lines mark the opposite edges of the stretchers.

(d) Saw on a center line in the 1-4" space, ripping the two stretchers apart. If in rip-sawing, the saw runs off the center line, A, Fig. 4, do not continue to saw and try to twist it back to the line. Lift the saw several inches in the "kerf" where the saw has freer play. Twist it slightly toward the guide line and saw away the wood between the misguided "kerf" and the center line, B, Fig. 4.

(e) Nail the stretchers together, with the working edge of one fitting against the working edge of the other. Use slender finishing nails, driving them through the 1-4" waste at the ends of the narrower stretcher. Plane to the gauge line, the opposite edge of the narrower stretcher, after sinking the nails with a nail set when necessary to prevent hitting them with the plane. This method of nailing one piece to another is suggested for holding all pieces for planing that are too thin to be held stiff in the vise or bench pins.

(f) Set the gauge at 1-4". Guided by the opposite edge, just finished, gauge on the working surface a boundary line of the bevel. Guided by the working surface, gauge on the opposite edge the other boundary line of the bevel. Mark with a sharp lead pencil the boundaries of the bevel where they curve to a point.

(g) Cut the curved ends of the bevel with a knife. Use a chisel, if a draw shave is not obtainable, for cutting the remainder of the bevel. File the bevel to a smooth, flat finish using the rounded surface of the file for its curved portions.

(h) Separate the two stretchers, prying them apart at their waste ends.

(i) Finish the opposite edge of the wider stretcher. Divide its rough length into halves with a mark on the working edge. Measure each way from this mark half the distance between the uprights and mark with a chisel



or knife the location of the shoulders of the half lap joints. Mark and make the half lap joints according to directions in the November School Arts Book, beginning (2a) page 260. With the mitre box, trim the tongue 1" long of each half lap joint.

(2a) Rough out the pieces for the uprights 1-4" longer and 1-4" wider than specified dimensions.

(b) Render the blanks of the uprights to finished dimensions. The poorer grained surface is selected for the working surface which is the hidden surface in the finished object. Trace on both surfaces of each upright the pattern for the curve at its lower end. Render this curve with a coping saw and file, following directions in December School Arts Book. See Brush Broom Holder.

(c) Locate and mark lightly with a knife or chisel line across the working surface of each blank, the upper edge of the dap joint. Place the blanks side by side with their working surfaces up and their working edges together. Move them apart until the shoulder of the joints at the ends of the lower stretcher can be slipped into place between them. Fit the upper edge of the tongue of each joint to the upper joint line on each upright. Trace a heavy knife line on the uprights around the ends and around the upper and lower edges of the tongues. Number each tongue and its corresponding upright. Mark the edges of the dap joint across the working edge of the uprights, using a chisel guided by a try-square. Set off the thickness of a tongue on a gauge. Guided by the working surface, gauge a line between the chisel lines on the working edge of each upright.

(d) Place an upright flat on a clean bench. Hold the bevel face of a chisel toward the inside of the joint. Drive it down around the edges of the joint, keeping 1-8" away from the lines. Clean out the waste between these chisel cuts, chiseling it down to within an 1-8" of the gauge line.

(e) Set half of the chisel on the chisel line that marks the upper edge of the joint on the working surface. Full line drawing, Fig. 5. Kneel or sit down so that the line on the working edge directly below the chisel can be carefully watched. Guided by this line, drive the chisel down to the gauge line. Tip the waste into the space previously roughed out. Finish an equal amount of the lower edge of the joint in the same way. Cut down the edges of the joint between the parts just completed. Drive the chisel down straight for a few blows then lean its handle slightly over the inside of the joint and drive it down the remaining depth of the joint.

(f) Hold the upright's working surface up in the vise. Drive the same chisel in 1-8" at the end of the gauge line on the working edge. Dot and dash

line drawing, Fig. 5. Fitting half of the chisel against the cut just made and the other half in the line to be cut, continue cutting in the same depth on the gauge line. Dotted line drawing, Fig. 5. This 1-8" of the inner face of the joint must not be touched again in paring off the remaining waste from the inner face of the joint. Finish the joint, rendering its inner face perfectly horizontal and flat.

(g) Test the fit of the half lap joint with its corresponding dap joint. Plane from the edges of the tongue if it is too wide to fit into the joint. Cut back the long edge of the dap joint if the tongue is too long. Re-gauge and trim down the inner surface of the joint in the upright if the working surface of the stretcher does not extend out as far as the opposite surface of the upright.

(3a) Finish the joint in other upright according to the same directions and temporarily nail the stretcher to the uprights by partially driving slender finish nails through the tongues into the uprights.

(4a) Arrange the beveled edge of the upper stretcher against the upper ends of the uprights with the points of the bevel equal distances from the uprights.

(b) When sure, after testing with the try-square, that the uprights are at right angles to the lower stretcher, mark on the upper stretcher the distance between them. This locates on the upper stretcher the shoulders of the half lap joints. Except for cutting the half lap joint into the opposite edge instead of the working surface, the half lap joints on the upper and lower stretchers are made by the same methods.

(c) Render the joints of the upper stretcher.

(d) Fit the finished upper stretcher in place, nailing it temporarily through the tongues into the ends of the uprights. Slant the nails.

(5a) Render the rod from stock which is roughed out 1-4" longer and 1-4" wider than finished dimensions.

(b) Guided by the working surface, gauge on the working and opposite edges the lower boundaries of the bevels. Guided by the working then by the opposite edges, gauge the upper boundaries of the bevel on the working surface.

(c) Plane the bevels to their upper and lower boundary lines.

(6a) Rough out the wire 1-4" longer than length specified in Figure 6. Partially cut the wire with cold chisel and bend and break it into pieces in an iron vise.

(b) Finish the pieces to required length. Hold each piece vertically and run its ends over a file held horizontally until they are flat. Tilt the

piece at an angle with the file until the sharp edges around the ends are well rounded.

(c) Scratch the upper and lower ends of that portion of the hooks that is flattened and screwed to the wood.

(d) Hammer each of the pieces to an even thickness between these scratches, holding them on a smooth piece of iron. Hammer them wider than the heads of No. 5 3-4" round head brass screws. File the flattened portion to a smooth, even finish.

(e) Hold one piece in a vise with 1-2" of the lower end of the piece standing above the jaws of the vise. Be sure that the flattened faces of the piece are held even with the inner faces of the jaws. Curve the end of the piece forward with a hammer, C, Fig. 7. Raise the piece 1-4" higher in the vise. Continue to bend it forward, D, Fig. 7. Raise the piece until the lower end of its flattened part is even with the top of the jaws. Hold a cold chisel or any 1-2" iron rod horizontally on the nearer vise jaw and finish hammering over it the lower curve of the hook, E, Fig. 7.

(f) Hold the piece even with the upper end of its flattened part. Bend the piece at right angles to the part held in the vise, F, Fig. 8. Raise the piece half an inch and curve it forward, G, Fig. 8, making one end of the compound curve in the upper portion of the hook. Hold the piece so that 1-2" of the upper end stands above the vise jaw. Curve it backward. Set it 1" above the vise and continue bending the longer portion of the double curve, H, Fig. 8.

(g) Finish the other hooks. Testing the curve of all the hooks and hammering them to match.

(h) Hold the hoop in the vise and drive a nick in the hooks where the holes are located. This prevents the blunt point of the drill from slipping. Drill the holes.

(7a) Finish the three washer plates from stock roughed out 1-8" longer and 1-8" wider than finished dimensions, Fig. 9.

(b) Punch the four holes for round-headed brass tacks.

(c) Nail the plates temporarily in place on the stretcher. Arrange a hook in place on a plate. Scratch through the hole the position of the upper screw. Drill the hole through the plate. Turn the screw tightly to place. Drill the second hole through the plate.

(d) Screw the three hooks to place.

(8a) Rough out the strips for the brackets 1-8" longer and 1-8" wider than the dimensions specified in Figures 10 and 11. This metal, if too heavy to cut with tinsmith scissors, may be cut half way through with cold chisel.

Hold the line of cutting even with edges of the vise jaws and break the metal by bending it forward and back.

(b) Render the strips to finished dimensions.

(c) Bend the sharp angle of the upper and lower strips where they come together at the rod.

(d) In the lower strip drill the holes that hold the rod, I, Fig. 11.

(e) Fit the upper and lower strips together and scratch the position of the two holes in the upper strip through the holes in the lower strip.

(f) Finish drilling the screw holes in the strips, and bend the curves to match a pattern drawn on paper like the design in Figure 3, or a similar original design. Hammer the curves over a head of a wooden vise screw or over a mallet head held in a vise.

(9a) Remove the hooks from the frame. Take the frame apart.

(b) Smooth plane and sandpaper the inner edges that cannot be reached when the frame is together.

(c) Nail the parts together permanently, driving finish nails through the front of the uprights into the tongues of the lower stretcher and clinching them on the back. Countersink the heads and the clenched end of the nails.

(10a) Screw the brackets to place on the frame and rod.

(b) Arrange and screw the outer hooks over the lower strip of the brackets. Follow the same method used in drilling through the washer plates.

(11a) Remove the fixtures from the frame. Complete smooth planing and sandpaper the frame to a smooth finish.

(b) Use stained putty where it is necessary.

(c) Sandpaper again with a fine paper.

(d) Apply a brown stain suggested by the color of the brass fixtures.

(e) After twenty-four hours, wax and shine with waste or a smooth heavy cloth.

(12a) Finish to specified dimensions, Figs. 1 and 2, the plates for the upper fastenings of the rack.

(b) Screw them to place on the back of the rack.

(c) Drill the holes in the plates for the large screws that enter the walls.

(13) Clean and polish all metal parts. Screw them permanently to place, turning the screws until their grooves are all in a vertical position.

WILLIS B. ANTHONY

Adams, Massachusetts

## THE SEWING ROOM

### A TRAVELER'S OUTFIT

#### VIII

#### TWO CASES FOR COLLARS

SO many conveniences can be thought of for Aunt Eleanor's suit case that the capacity of the suit case to hold the contributions of the Goodspeed nieces is the question; just what to make and what Aunt Eleanor will miss the least is the problem.

The first article this month is a case for Aunt Eleanor's stiff linen collars; the second a case for her turnover linen collars.

Material, No. 1: A strip 20" long, 8" wide of round thread imported creamy white linen; a circle of linen, 7" in diameter; lining silk of same dimensions, of old rose; two circles of cardboard 6 1-8" in diameter; one strip cardboard 21" long and 2 1-2" wide; twelve jade rings, 1 1-2" in diameter, or brass rings covered with crochet cotton; two yards of silk cord; four tassels.

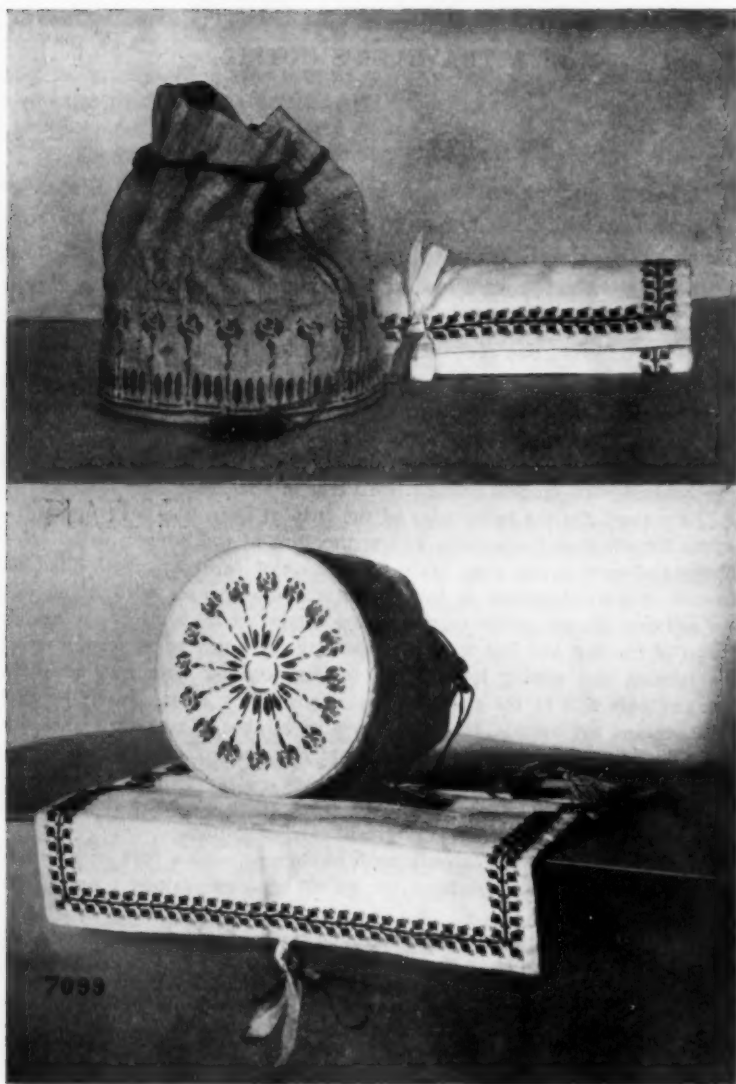
To make: On the lower edge of the strip of linen is a conventionalized pattern stencilled in gray green, and a gray tint of red, known to sellers of ribbons and roses as old rose. Cover one circle of cardboard with linen and adapt the stencilled pattern to it.\* Cover the other circle with lining silk. Over and over the two circles together. Seam together the ends of the upright portion of the bag and line with silk, seaming the upper edges on the wrong side, turning and sewing lower edges folding together with a blind stitch. Over and over this to the circle on the wrong side. Turn. Insert between the lining and the outside, the 2 1-2" strip of cardboard, ripping the seam of the lining. Sew lining and outside together just above the cardboard to hold it in place.

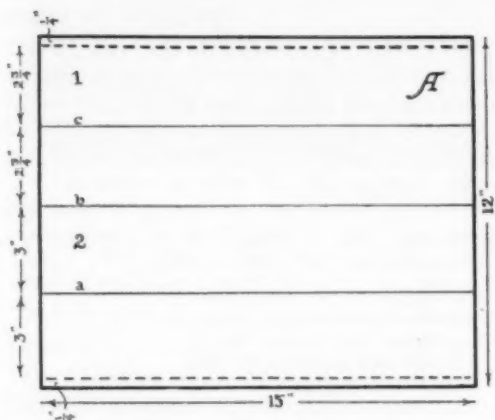
Sew on the dozen rings 2" from the top. These are brass rings covered with single crochet stitch in gray green crochet cotton.

Run through them the two silk cords of old rose, each a yard long finished with the four tassels. Directions for adjusting draw strings given in the October number, 1908.

It is often difficult to find cord to match the subtler shades as in this case and one is obliged to make one's own and the tassels. One skein of Asiatic

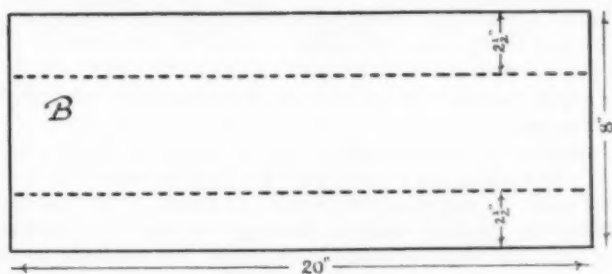
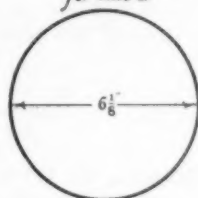
\*A suggestion is happily made by one of our workers in one of the Illinois Normal schools, to use library paste in adjusting cloth to the card board foundations. All suggestions are gratefully received. As our editor quotes: "It takes all the folks in the world to know all there is known."



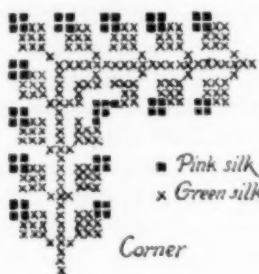


Collar Cases  
*A*, Turn-over collars  
*B*, Stiff collars.

Cardboard base  
 for case *B*



Medallion



Corner



Corner

■ Pink silk  
 x Green silk

Twisted Embroidery No. 2240 A makes one yard of cord. Two persons at opposite ends twist the silk until it readily kinks. Then fold the silk so that there are three strands,—three strands making a prettier cord than two. Hold the ends with great care until the three strands are carefully adjusted. Twist again, this time in the opposite direction and fold with three strands.

This little exercise, taken from a reading book of a few generations ago, by means of which our grandmothers used to perfect their enunciation, may with pleasure and profit correlate English and cord making.

When a twister a-twisting doth twist him a twist,  
For twisting his twist he three times doth intwist;  
But if one of the twines of the twist doth untwist,  
The twine that untwisteth untwisteth the twist.

Material, No. II: White mercerized cotton, basket weave, 15" wide, 12" deep. It is lined with Persian lawn, with an interlining of sheet wadding.

An interlining of light weight cardboard is also used in spaces 1 and 2. Make the width of the case to correspond with the size of Aunt Eleanor's collars. Cut the cloth of somewhat indefinite width that there may be opportunity to adjust the embroidered pattern, that the margin around the case may be the same.

The pattern is a conventionalized rosebud worked with filo silk in pink and green. In working the pattern, hold the cloth the same way throughout and always make the first stitch in the same direction. If the material is too fine to follow the threads, baste on Penelope canvas. After embroidering, pull out the threads of the canvas. Stitch across the case at a, b, and c, or feather-stitch with pink silk on the lining. Hold the lining taut that the case may fold without wrinkles. If desired, the medallion can be worked in the center of the lid of the case, or perhaps better, Aunt Eleanor's initial.

#### SISTER MAY

Box 23

Granby, Massachusetts





## EDITORIAL

**S**PRING is here again. At least it is supposed to be. Perhaps April first is April Fool's day because so many people every year are fooled on that date about the coming of spring! I would rather be as happy over the coming of spring as the clown above seems to be, than to remain unfooled to the end of my days, "a sadder and a wiser man."

That drawing was made by Raymond Menard, a little second grader in the Dominican Academy, Fall River, Mass. How full of the real thing it is. Spontaneous, vivid, charming; the adequate and harmonious embodiment of an idea. What a pity that we do not know how to retain such qualities in all school work. Perchance Mr. Hall's sensible article on Pen Craft will help a little; possibly the other articles may. The most potent factor in bringing beauty into the schools is now and ever shall be the optimistic and persistent teacher of intelligence who will foster in every child, every hour of the school day, "the right use of the means at hand to produce a definite result."

¶ Mr. Hall's ideas upon the subject of Pen Craft in the schools may provoke criticism. We have been accustomed to the mechanical forms of type and to the faultless script of our copy books for so long a time, that off-hand, straight-away pen writing seems a little crude at first. But is it not like a return to bread and milk after a surfeit of Waldorf-Astoria cuisine? Which is better for the child in school? Mr. Hall will welcome examples of pen craft, of the sort he advocates, and will be glad to hear



Easter designs by public school children. 1. The Rabbit, by Mildred Dryfoos, Horace Mann School, Teachers' College, New York. 2. The Choristers, by Minna G. Boomer, Dover N. H. 3. The Flower Pot, by Marjorie Held, Horace Mann School, Teachers' College, New York. 4. The Lilies, by Olive Cargel, VI, Oxford, Mass. 5. The Narcissus, by Elsie Blomquist, V, Fitchburg, Mass. 6. The Daffodil, by Floyd Copeland, IV, Warsaw, N. Y. 7. The Cocoon, by a Kindergarten pupil, Thompson School, Philadelphia, Pa. 8. The Chicken, by Blanche Boucher, IV, Marlboro, Mass.

directly from teachers who do not agree with him. "In the multitude of counselors there is safety."

¶ In the public schools the Easter festival should be interpreted so far as possible in a non-sectarian spirit. The reappearance of life in the plants, the development of life from the egg, the awakening of the world from its winter sleep, are all to be used as symbols of the life after death, the hope that has inspired men in all ages, the faith that has thrilled all who have heard of the supreme event in

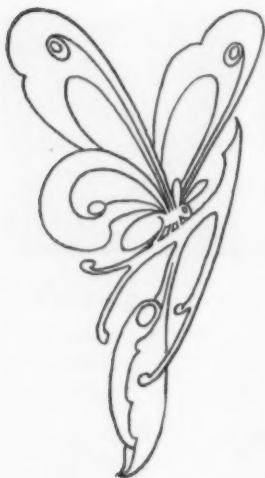


the life of Jesus of Nazareth. The resurrection of the dead and the life everlasting can hardly be called in these days sectarian doctrines.

Whatever our attitude may be, the fact is that each succeeding year more attention is given in the public schools to the three great festivals, Thanksgiving, Christmas, and Easter. The illustrations on the opposite page are typical. They show some of the best results which have come to the office of The School Arts Book. They illustrate Easter greetings made in different ways, by pupils of various ages, from the simple water color drawing from nature, the simple cutting to a given outline, to more elaborate work with the scissors, the pen, and the brush. Two of the illustrations are examples of block printing. The blocks were cut by grammar school children, and the prints from these turned over to the primary school children for coloring.

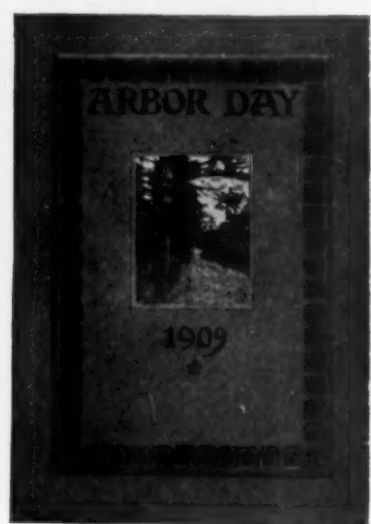
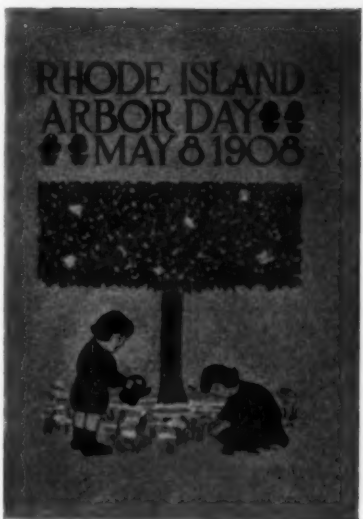
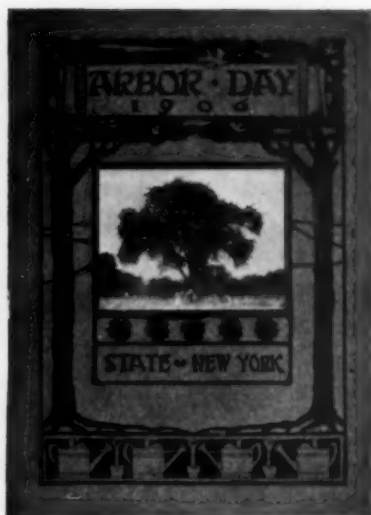
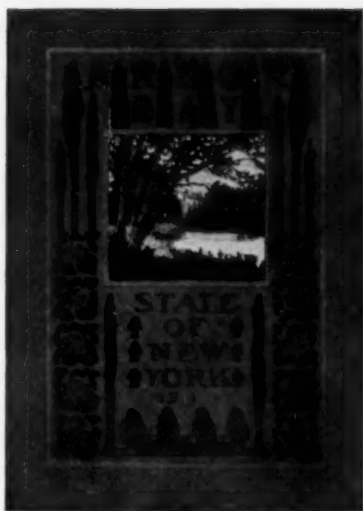
The Easter eggs on page 835 are reproduced from *Kina und Kunst* and show a German device. The outside of the egg is decorated to represent death, destruction, darkness, or the grave. An attempt has been made to indicate by the facial expression the attitude of these powers toward the life soon to be manifested to their own destruction.

The little symbol of the moth above its cocoon is one that I designed merely as a suggestion. It would seem reasonable to suppose that Easter symbols other than the flowers might be used in a decorative way. Let the pupils attempt something of the sort. Such symbols might be colored to indicate the beautiful new life above the old dull-colored cerements.



Another spring event, in some places almost reaching the dignity of a festival, is Arbor Day. While its date falls as early as February in Florida and Alabama, and away back in December in Georgia, in most of the states it falls in April or very early in May. Last spring I received a good many Arbor Day booklets, containing poems, sketches

of trees, histories of tree plantings, pictures of young trees being set by young tree lovers, and stories about particular trees. The best of these came from Elizabeth Patch of Framingham, Mass. It contained portraits in color of the Pine, the Willow, the Maple, the Elm, and the Oak, with appropriate quotations for each, from the "Biglow Papers" by Lowell. Other neat little booklets came from children in Hopkinton, Mass., the best of which was by Marjorie



Moshier. I have one which came to me without name or address, a well planned and well worked booklet, with text beginning, "Arbor Day comes in the Springtime after the pussy willows have blossomed." I would like to reproduce several of the pages, but the colors are too delicate and the writing too cobwebby to reproduce well.

Any teacher who desires helpful Arbor Day material would better apply to the American Civic Association, North American Building, Philadelphia, for suggested programs, lists of books, etc. The Department of Education of the State of Rhode Island (address State Capitol, Providence) has published several documents bearing on this subject, and the Education Department of the State of New York (address State Capitol, Albany) has issued even more ambitious brochures on Arbor Day.

The covers of three of these State publications are reproduced on page 837. From the point of view of design the last is perhaps the best. Unfortunately it is faked. I took the back cover of the pamphlet and simply added the lettering! The four will suggest the possibilities of good design with significant elements, which this subject affords. The New York pamphlets are well illustrated with photo-plates of the principal shade trees (1906) and with out-door views in village and forest (1907).

¶ Apropos to the work in Design, called for by the Outline for April, May, and June, comes the following from New York City:

Sir Caspar Purdon Clarke, Director of the Metropolitan Museum, was one of the most interested visitors at the Board of Education's recent exhibition of the Art and Craft Work of the elementary schools. The exhibition showed what the pupils of the New York schools were doing in their class-rooms and workshops. Besides scores of substantial pieces of furniture, chairs, book-cases, tables and cabinets, it included many articles of craft work of attractive color and design. The furniture was made by boys of from twelve to fourteen, while the curtains, table covers, pillows and bound books came from the hands of their sisters in the same grades.





Of particular interest to visitors were the three rooms completely decorated with articles made by the children. One of these was a dining-room, the others a library and a living room. Each was filled with substantial pieces of furniture and with curtains, hangings and draperies made by the young designers. Even the lamp and the bound books upon the table, and the toys upon the floor were the products of school work. (See illustrations, page 839.) So varied were all these that the visitors might have doubted the ability of school children to complete them had not the teachers under Superintendent Maxwell's direction arranged to have small classes of children at work at tables throughout the exhibition hall. Each of these tables showed a group at work at one of the school crafts. Some were drawing, some designing and others decorating textiles by stencilling or block-printing. One table saw the workers in thin metal beating up their trays and copper sconces, while another was constantly surrounded by an interested crowd of spectators watching the craft class from one of the schools making monotypes which they printed from zinc plates in which they had painted attractive landscapes.

To all this teaching of taste and skill Sir Purdon Clarke gave his strong commendation. Speaking of the exhibition he said recently, "It was all very interesting. This training is a good thing for the boy whether he will use it in after life or not. It gives him a distinctly different point of view, a sense of appreciation not possessed by the child who never has been so taught. As a training it serves to raise the standard of public taste, and all those engaged in teaching should strive to do this. A country's art to develop needs a people with artistic feeling; the art plant, in other words, must have a nice soil in which to grow. This work of the schools needs much to make conditions right for this growth.

"It is well to have the work move along the lines of design rather than pictorial art. In England the tendency amongst art students was to take advantage of the training given in the schools of design and technical schools, in order to acquire drawing and color. They then forsook the technical training and devoted the whole time to picture painting, partly on account of the supposed higher social status awarded to the artist, and the gambling chance of higher profits. The government had considerable difficulty in trying to stop this wholesale manufacture of cheap artists.

"It is not possible to force all the pupils to be artists, pictorially. Design, however, gives abundant opportunity for creative work, and it has besides a wide range of application which makes it useful in a hundred trades. I noted, moreover, that the color of these pupils' patterns was kept quiet and subdued.



This is wise. The tertiary tones, the softer browns and greens are far more easy to combine in harmonious arrangement than are the more intense primaries. The advantage of these quieter tones was especially shown in the rooms decorated by the children.

"It was a good plan to show in these rooms how varied is the application of the pupils' work. To many of the school pupils they showed for the first time the things they had made in their appropriate surroundings. They saw how their curtains and cushions, their friezes and pieces of furniture should look when properly gathered together with consideration of the pattern and color scheme of the room as a whole. They learned too from them, far more forcibly than from mere telling, that the designer should always seek to decorate construction, and should never essay to construct decoration; in other words that he should make his patterns appropriate to the objects decorated and not assume that the constructed form is simply a basis made for him to exploit with all kinds of eye-varying ornament."

When asked relative to the plan of having certain selected pupils especially trained in classes after school hours, Sir Purdon said, "This plan has much in it that appeals to me. It helps the gifted children and gives them opportunity to develop not possible in the ordinary class-room. One cannot make artists in the school, but this plan permits the unusually skillful to grow the faster. Many feel called to art but few are chosen. These special classes open the way to the chosen few."

¶ The Calendar for the month has decorative panels recalling the home of the hepatica. Draw the flowers and leaves carefully in outline, then with the finger drag the chalk from the outline of the petals inward towards the center, to give the delicate gray, and add the anthers with sharp, strong touches of white. Scumble the surface of the leaves and rub it down with the finger. Draw the tree trunks in outline, and the sky with broad, vertical strokes, varying the pressure from the top downward. Add touches of charcoal for the darks of the foreground, etc. If the design is colored let it be with touches of light blue in the sky, the flowers, and the birds, with a scumbling of dull orange-red over the distance and the hepatica leaves, and with another scumbling of yellow-green over this, to suggest the coloring of

the "liverwort" and of the budding twigs. The letters of April might be outlined in the green, and the outside margin line might be gone over with the red.

¶ Through a fall upon ice, Mr Nathaniel L. Berry, the efficient



Supervisor of Drawing, Newton, Mass., became physically disabled to go about from school to school, and therefore resigned his position. The loss of the Newton schools may be the gain of schools all over the country, for Mr. Berry has been persuaded to give instruction by mail. The Editor of The School Arts Book has been asked over and over again where first class instruc-



A SUCCESSFUL SUPERVISOR  
NAT. L. BERRY

tion in drawing, design, color, etc., may be had. Here at last is the opportunity.

Mr. Berry is pre-eminently a man of common sense. As a boy he made toys (a little more attractive than the storekeepers carried) and sold them to other boys. In the Lynn High School, valedictorian of his class, he was illustrator for the class paper, and found time for private instruction in pencil and crayon drawing. While learning and practising his trade as a shoe cutter, he studied with the best artists he could find, and taught in evening drawing schools. For four seasons he drew from life at the Boston Art Club. His seven years as Supervisor of Drawing in Lynn, and fifteen years as Supervisor of Drawing in Newton, four years as teacher at Glens Falls and Martha's Vineyard Summer Schools, and eight years as director of the Art Department at the Summer Institute, Plymouth, N. H., guarantee first-hand knowledge of the needs, difficulties and capacities of both children and teachers. Mr. Berry is an active member of the Boston Art Club, in whose exhibitions his paintings have been hung and from which some have been sold. In recognition of his good work as a Supervisor of Drawing, Mr. Berry has received first gold medals from the World's Fairs of St. Louis and of Portland. As a helper of teachers, he is unexcelled. Those who come to know him best, honor and love him most heartily. Mr. Berry's address is 46 Howard Street, Waltham, Mass.

¶ The following rule was adopted by the Trustees of the Rhode Island State Normal School, December 2, 1908:

For the admission of students to the Rhode Island Normal School, after the first of September in 1910, drawing equivalent to two periods per week for one year will be required; and after the first of September in 1911, drawing equivalent to two periods per week for two years will be required.

A circular of information, issued by the Commissioner, reads thus:

To enter the Normal School, pupils should be able first, to sketch freely with pencil any common object, either from the object or from memory; second, to draw flowers and sprays from nature with pencil, ink or color; third, to use color with an understanding of theories concerning intensities and values; fourth, to use the inventive faculty in design; fifth, to read and make simple plans and working drawings.

The examination for entrance will include: first, drawing from objects, singly or in groups, for the principles of foreshortening and convergence; second, drawing from nature; a, for details of growth, with pencil; b, for decorative arrangement, with ink or color; third, designing a floral unit, with its application; fourth, making a working drawing from an object or from an object drawing, or making an object drawing from a working drawing.

The world moves! Drawing must be recognized next by the colleges and universities.

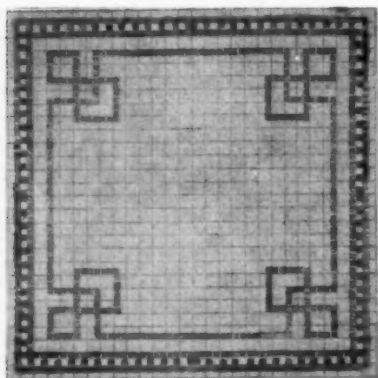
#### SPRINGTIME

Snowbanks are melting,  
Brooklets are flowing,  
Bluebirds are singing,  
Flowerets are growing,  
Breezes are whispering,  
Whispering, "Trust Him":  
The old earth is swinging  
'Round into summer.

Hatred is melting,  
True love is flowing,  
Hope now is singing,  
Kindness is growing;  
Faith glad is whispering,  
Whispering, "Trust Him":  
The old world is swinging  
'Round to its summer.

¶ The annual meeting of the Western Drawing and Manual Training Teachers' Association, and the Joint Meeting of the Eastern Art Teachers' Association and the Eastern Manual Training Teachers' Association, fall, unfortunately, at the same time this year, the first week in May. Well informed and delightful speakers have been engaged for these meetings and numerous helpful exhibits will be held in connection with both, among them the Hungarian exhibit from the recent London Congress.

Some of the speakers whose appearance is certain at the Pittsburg meeting are Miss Mary C. Wheeler of Providence, Mr. Leslie W. Miller of Philadelphia, Miss Annette J. Warner of Fitchburg, Mr. Langdon S. Thompson of Jersey City, Miss Bonnie E. Snow of New York, Mr. John W. Beatty of Pittsburg, Mr. Samuel Hamilton, Superintendent of Allegheny County Schools, Mr. James Frederick Hopkins of Baltimore, Dr. Elmer Ellsworth Brown of Washington, Mr. Frank M. Leavitt of Boston, Mr. Henry T. Bailey of North Scituate, and Mrs. M. E. Van Wagonen of Pittsburg. The list of speakers at the Western meeting arrived too late for publication in this number.



## CORRESPONDENCE

**H**AVING had one or two letters criticising mildly the work Mr. Anthony has been doing for us, I asked him if he thought it would be possible to shorten somewhat the text in future articles "upon a presumption of brains." His reply is so breezy that I have ventured to give it to the readers of *The School Arts Book*.

My dear Bailey:

I have taught two years and a half the use of expensive materials and keen-edged tools that are dangerous and expensive to keep in order. I see more and more the need of going into details in giving directions.

If a boy cuts a gash four stitches long in his finger I am to blame for not having told him that he must hold the wood in the vise instead of holding it with his hand while paring it with a chisel. If a boy sheds blood trying to split a piece of wood held with one hand with a chisel held in the other, I am to blame if I haven't told him to use a rip saw. If a normal school junior uses a quarter-inch chisel for a screw driver or saws through a nail with a mitre box saw, I am responsible for the expense of putting the tools into shape again.

During the six years that I supervised drawing I saw the need of explicit directions on outlines and at teachers' meetings. In manual training if the smallest item of the smallest detail isn't explained with care, the part of the class making the mistake that costs time and material always hides behind the excuse, "You didn't tell me this," or "You didn't tell me that."

If my articles were only meant for manual training teachers, we never ought to have published more than the mechanical drawing and perhaps the photograph. For the lady manual training assistant perhaps half of the text would have been sufficient. If my articles were also for the boys, then I must treat them as I treat the brightest classes that come to me with the what-to-do and the how-to-do-it in detail. While there is a chance for any to make a slip that I might regret for a long time, I ask to be excused from going on a "presumption of brains." If in my text half the words or a quarter of them don't mean anything,—don't hesitate to hack out the dead wood. In this respect my skin has long been of the proper thickness.

Cordially,

W. B. Anthony.

**A Macedonian Cry. Who will answer?**

Gentlemen:—I am sending a number of drawings which are the best work done during the last four months.

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## CORRESPONDENCE

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Drawing has never been taught here before, and the work is naturally more crude than that done in larger cities. Not more than half a dozen pupils in the school have ever had instruction before or even tried to use colors. However, the work I send is entirely original. Drawing is being taught more and more in the schools of Western towns and consequently teachers of inferior ability often must be employed.

These teachers, though they have the best will in the world, are confronted with a very real difficulty, namely,—how to wake up the children under their care to a realization of a beauty which they never see.

The dry, gray prairies surround the dusty little towns; a few scrubby cottonwoods—the only trees in sight—turn from dusty green to dusty yellow-brown as the seasons change; flowers are rare and green grass unheard of. The sky, of course, is always lovely.

"The School Arts Book" has many suggestions for those fortunate teachers who have only to turn to the beautiful things about them for suggestions! Now please have someone write an article headed, "For the Unskilled Teacher in an Untilled Land."  
Very truly yours, Kansas.

"And what it cannot find, creates."

Atlanta, Ga., Feb. 2nd, 1909.

Dear Mr. Bailey:—With this I am sending a short account of some work accomplished by Miss A. S. Mazyck at Sparta, Ga.

Miss Mazyck is teaching the Manual Arts along very practical lines and is doing much to develop the right spirit in regard to these branches in Hancock County. This is just one of several problems which she has worked out.

Very truly, Elizabeth M. Getz.

"Last summer, unknown to us, there was a plague of mice in one of the schoolhouses, so when the building was opened in the fall we found our library utterly unfit for use; almost every book had had the back eaten off. We had no money for new books so I determined to see what the girls could do.

We had no equipment for book-binding, but with some hand-vises, linen thread, twine, book-muslin, crinoline and lining calico, we put in order more than two hundred and fifty volumes.

As far as possible I taught them the book-binders' methods, but many of the books had been read almost to pieces and others were badly eaten, so we had to invent all sorts of methods. I was much pleased and interested to see how ready many of the girls were in this and also to note the renewed interest in the books themselves, and also the community spirit developed in the girls. Now we boast, not a library in "half-calf," but one in "half-calico."



## THE ARTS LIBRARY

### BOOK REVIEWS

**Clay Work.** By Katherine Morris Lester. 96 pages 5 1-2 x 8. 23 plates and about 40 figures in the text. The Manual Arts Press. \$1.25.

This creamy little volume presents clay work as a most attractive and educational medium. The chapters deal with the technique of clay modelling, with methods of study from nature, and from architectural ornament. Additional chapters deal with the tile and with the designing, building, decorating and glazing of pottery. The book is happily free from crude, ugly, and senseless applications of the medium, and full of good suggestions admirably presented. The book will be welcomed as a valuable addition to the meagre literature on the subject.

**Clay Modelling in Manual Training.** By F. W. Farrington. 40 full page plates of drawn illustrations, 8 full page half tones, and about fifty pages of text. With an introduction by J. W. T. Vinall. Blackie & Son, London. 75 cents.

After one recovers from the shock of finding three different series of pages, each with its own system of numbering, shuffled like a pack of cards, and without an index, and can give his attention to the contents of the book, he will be surprised again. With the exception of about a half-dozen drawings and the half tones from pupils' work, there is almost nothing in the forty plates which suggests to the eye lessons in modelling. The diagrams are frankly working drawings of things which may be modelled, but in many cases of things one would hardly think of asking pupils to produce in clay. We believe that a given medium should be employed in the production of that which could not be made so well in any other material. Why pupils should be required to model a wrought iron chain "in full or half relief," or a market basket "in round relief," or a picket fence "in low relief," is absolutely incomprehensible. The introductory chapters, giving hints to teachers, suggestions for modelling common objects, and for the use of clay in connection with arithmetic and geography, contain some good ideas. The introduction by Mr. Vinall is a brief but convincing presentation of modelling as an educational process. The best educational feature of the book is its method. It requires the modelling of forms directly from working drawings.

**Handwork Construction.** By Lina Eppendorff, Pratt Institute, Brooklyn, New York. 126 pages 7 x 10. 22 plates contain-

ing more than 100 illustrations. Published by the author. \$1.58 post-paid.

This book deals with free weaving or basketry, with sewed baskets, bead work, knots, with practical applications, and lists of helpful books and supplies. The plates are unique in their realm. They are neither crude diagrams and sketches, nor photographs from objects or progressive models. They are carefully thought out, vigorous drawings, sufficiently diagrammatic to be clear, and sufficiently decorative to make beautiful pages. The text is confined almost wholly to explicit directions for the production of good work. The book although bound in paper covers is a dignified and attractive presentation of the subject highly creditable to the author whose well-known experience as a teacher and good taste as a craftsman guarantee the value of the book.

**Standards in Education, with Some Considerations of Their Relation to Industrial Training.** By Arthur Henry Chamberlain. 266 pages 5 x 7. American Book Company. \$1.

This book, prepared by the Dean and Professor of Education of Throop Polytechnic Institute, is, according to the author's preface, an attempt to make a readable statement of a few fundamental facts and principles regarding the purpose of education, the reasons for the modern curriculum, and the best methods of teaching. It might almost be called a book of questions and topics for study, together with a classified bibliography to enable the student to answer according to authorities. Chapter III presents industrial training, its aim and scope; but it deals largely with the various reasons which have been advanced for the introduction of handwork into the curriculum. In chapter VII the various materials of the manual training room which may be used throughout the elementary school are described. One searches in vain for a clear statement of any standard such as the title of the book seems to promise. The nearest approach to it seems to be in a paragraph on page 184: "In general it may be said that the thoroughly qualified teacher will prepare a course of work adapted as nearly as may be to the needs of his students. He will then make this course so elastic as to meet the requirements of the individual pupil, allowing full play for initiative and for the designing and construction of such articles as may be for the best interests of the individual." In other words, the only standard in education in these days is a thoroughly qualified teacher. But where can he be found and who shall say what constitutes a thorough qualification?

**The Analysis of Beauty.** By William Hogarth. A reprint, done at the Silver Lotus Shop, Pittsfield, Mass. 242 pages 5 x 7 1-2. \$1.50.

The Analysis of Beauty was first published in 1753 with plates bound separately, inconveniently arranged for reference. The publishers of this volume have wisely separated the illustrations of the original plates and reproduced them in such a way as to make them an integral part of the text. The books bearing upon beauty and its expression written by artists themselves are so few that the supervisor of drawing cannot afford to overlook one of them. Hogarth's volume is vastly entertaining after a hundred and fifty years. He writes of fitness, of uniformity and variety, of regularity and symmetry, of intricacy, quantity, and of proportion, with the "unreflected immediacy" of a child. His compositions with the waving line, the serpentine line, and with regard to light, shade, and colors, are exemplified with extraordinary illustrations from nature and from the costumes of the period; but his conclusions in almost every case throw light upon some problem of the modern teacher. Some of his paragraphs are strangely modern and up-to-date. The book is admirably composed and printed, well bound with boards and cloth, with an appropriate cover design in brown and gold. It is a book to own.

**Heroes and Greathearts.** By John T. Dale. 300 pages 5 x 7 1-2, with many illustrations. Fairfax Publishing Company, Chicago. \$1.

This book is an unclassified treasury of useful material for teachers who are trying to substitute peace for war, appreciation for appropriation, and loving co-operation for vicious competition. It is an attempt to help teachers to substitute the heroes of peace and good will for the heroes of war, the hunt, and the prize ring. It is a book about men and women who have stood for truth, for beauty, and for goodness, and who have enriched the world with noble deeds and exalted lives. Among its illustrations are such works of art as St. Gaudens' Lincoln, Bouveret's Watering Trough, Hardy's Child of Seven, Adam's Three Kittens, Munier's Robin Redbreast, and numerous paintings by Rosa Bonheur and Landseer. The book is full of poetry concerning the interrelations of man with the animal world, and short stories about great men and their pets. Illogical in plan, its aim is right; childish in the design of some of its plates, the material presented is wholly praiseworthy.

**The Applied Arts Drawing Books.** By Wilhelmina Seegmiller.  
Published by Atkinson, Mentzer & Grover, Chicago.

The first numbers of the second series of these books, giving the work appropriate to the latter half of the school year, are better in some respects than the series for the first half. The end papers with appropriate quotations, the good lettering and well arranged pages, disarm the critic at the very outset. The color plates are masterpieces of three-tone color work. Some of the unique features of the books are as follows: Third year, a puzzle page for drill in the recognition of type forms; how to make a kite; Easter designs for coloring; bird drawings by Ernest Thompson-Seton. Fourth year, homes of various living things; how to make a bird house; well drawn illustrations for coloring; other birds by Seton. Fifth year, sea mosses in color; historic ornament and architecture. Sixth year, paper patterns for boxes, envelopes, and portfolios; figure and costume sketching; photographs from nature with translations of the same subject into pencil by two different artists. Seventh year, butterflies, sun dials, decorative compositions in color. Eighth year, color schemes for home decoration; the framing of pictures; doll's furniture; and textile design. The grammar school books all contain fine examples of historic architecture and ornament, and all the books have pages devoted to nature drawing.

The author and publishers are evidently one in their determination to spare no pains to make this series of books of the utmost possible value to the teacher from every point of view. The books are without doubt the richest in illustration of any now upon the market. A suggestive outline for teachers accompanies this series.

**Bradley's Graded Color Portfolio.** By Kathryn Grace Dawson.  
Milton Bradley Company. 35 cents a set.

This publication will be welcomed by primary teachers looking for busy work for their children. It is a series of twelve plates with facsimile reproductions of drawings in colored crayon. There are trees, landscapes, vegetables, fruits, flowers, and illustrations appropriate to Easter, Washington's Birthday, and Christmas. The drawings vary greatly in excellence, but they are all reproduced with astonishing fidelity. They will prove to be of especial value in cities and to "unskilled teachers in an untilled land."

**Marshall's Color Studies.** By Laura E. Marshall. Milton  
Bradley Company. 75 cents a set.

This envelope contains twelve plates giving lithographic reproductions of water color drawings of flowers, fruits, and vegetables. The colors in some cases are rather violent and the drawing, while true to the larger facts of nature, sometimes lacks intention; but on the whole the plates will furnish exiles from the country a welcome relief from the monotonous grays of photographic half tones.

### RECENT PUBLICATIONS

**THE FEATURES OF A PRINTED BOOK.** A new edition of this useful pamphlet made up of some sixty odd leaves 6 x 9, bound in strong paper covers, shows some examples of the typography of book pages made up in the usual forms, with ornamental initials, head pieces, etc. It includes a glossary of technical terms used in book binding. The work has been done by the apprentices in the School of Printing, Boston, and is therefore of special value to both teachers and pupils in schools where printing has been introduced. Address the School of Printing, 20 Parmenter St., Boston, Mass. Price, 50 cents.

**REPORT OF THE COMMISSIONER OF EDUCATION** for the Year ended June 30, 1908, Volume I. Section 2 of chapter I summarizes the recent international congresses. Section 9 deals with Federal aid for industrial education. The volume contains a review of recent educational progress throughout the world, and gives an educational directory for the United States corrected to the middle of September 1908. The Commissioner is to be congratulated upon having broken away from the traditional funereal black of previous reports. The sage green buckram is a vast improvement.

**SCHOOL GARDENING AND NATURE STUDY IN ENGLISH RURAL SCHOOLS AND IN LONDON.** By Miss Susan B. Sipe, Collaborator, Bureau of Plant Industry. (Bulletin 204. Office of Experiment Stations.) United States Department of Agriculture, Division of Publications, Washington, D. C. 10 cents.

**STATE SCHOOL SYSTEMS, II,** containing legislation and judicial decisions relating to public education, October 1, 1906 to October 1, 1908. By Edward C. Elliott. United States Bureau of Education, Bulletin 1908, Number 7.

**THE ACROPOLIS OF ATHENS.** By Martin L. D'Ooge. The excavations upon the site of the Acropolis, completed in 1889 by the Greek Archaeo-

logical Society, solved many problems in its history, and raised others. This book summarizes the most important contributions and states the results of the author's personal study of the ruins. Macmillan Co. \$4 net.

**THE ABBEYS OF GREAT BRITAIN.** By H. Claiborne Dixon. Brief accounts of the history and architecture of over sixty abbeys of England, Wales, and Scotland. Charles Scribner's Sons. \$1.50 net.

**THE BASKET WILLOW.** By William F. Hubbard, Forest Assistant, with a Summary by C. D. Mell, Assistant Dendrologist, Forest Service. (Farmers' Bulletin, 341.) United States Department of Agriculture, Division of Publications, Washington, D. C.

**THE PLATE COLLECTOR'S GUIDE.** Arranged from Cripps's "Old English Plate." By Percy Macquoid. Condensed from the standard work on old English plate, giving all that is wanted by the reader wishing a good general knowledge of the subject. Charles Scribner's Sons. \$2.25 net.

**THE HISTORY OF ENGRAVING** from Its Inception to the Time of Thomas Bewick. By Stanley Austin. A brief, fully illustrated history of the origin of engraving and its development to the death of Bewick in 1828. Charles Scribner's Sons. \$1.50 net.

**BEGINNINGS IN INDUSTRIAL EDUCATION.** By Paul H. Hanus. Practical papers dealing with the problems of industrial education in this country, and some of the results that have been obtained in the secondary schools of Germany. Professor Hanus is the Chairman of the Massachusetts State Commission on Industrial Education. Houghton, Mifflin Co. \$1.00 net.

## MAGAZINE REVIEWS

### FROM THE POINT OF VIEW OF THE TEACHER OF MANUAL ARTS

**CENTURY.** This magazine is of interest to the teacher of art this month chiefly for five illustrations: (1) a well composed photograph of President Taft from the Muniere Studio, Omaha, as excellent in its rhythmic values, with the strongest where they ought to be, as the work of a masterly portrait painter; (2) The Sleighing Party, by Charles D. Hubbard, page 722, excellent in composition and in the rendering of an old New England street in winter; (3) Skyscrapers in Broad Street, New York City, by Colin Campbell Cooper, page 772, an eloquent presentation of the opulent,

amazing complexity and magnificence of the business metropolis of the new world, unparalleled elsewhere on the planet or in the history of mankind; (4) *The Broken Pitcher* by Jean-Baptiste Greuze, the ninth in the series of Timothy Cole's engravings from French masters; (5) the frontispiece in color by Robert Reid, called *The Brown Veil*, a charming maiden enveloped with the mystery of light out-of-doors of a spring morning.

**CHAUTAUQUAN.** The Reading Journey in the Hollow Land continues. George Breed Zug writes of the Dutch Animal Painters. Edwina Spencer describes Rodin and his statue of Balzac.

**CIRCLE.** This magazine seems to be of increasing importance to the teacher. It is full of hints for the alert. The Art Circle, conducted by Charles H. Caffin, discusses the two points of view from which a picture may be judged and contains interesting gossip about painters and their works. Joseph H. Adams in a page entitled *Odd Nooks for Good Books* has something the manual training teacher should heed. *How to Make a Merry-go-round*, page 187, offers a suggestion to the teacher fond of paper cutting. Mabel Tuke Priestman tells how to make *Distinctive Work Bags*, with four illustrations, page 188.

**CRAFTSMAN.** M. Irwin Macdonald in the leading article sets forth his belief that modern German art, as shown in the exhibit now being displayed in this country, is a revelation of the social and political conditions in Prussianized Germany. Thirteen plates seem to substantiate his claim. Frederick Remington as a Pioneer in *Distinctive American Art* is the subject of an interesting paper by Giles Edgerton, six illustrations. The reasons for the inspiration and achievement of the medieval craftsmen are stated by Ernest A. Batchelder, ten illustrations. Two chests and two chairs carved by Karl von Rydensvard are shown on pages 731 and 732.

**ELEMENTARY SCHOOL TEACHER** for March contains a good paper on Industrial Education, the Working Man, and the School, by George H. Mead of the University of Chicago.

**HARPER'S.** A gruesome yarn, with adequate illustration by Howard Pyle, is *The Grain Ship*, by Morgan Robertson. The fearful bottomless deeps of mid-ocean water were never better suggested than in the blue plate at page 608. Look from this to the orange-toned pictures by John Edwin Jackson in William Gilmore Beymer's article, *Apathy in Steel*. The frontispiece by H. E. Smith is a good rendering of artificial illumination



upon a realistic country interior. There is an interesting decorative panel by Elizabeth Shippen Green at page 634, and a good landscape for rendering in one graded tone and two flat ones on page 632. Have a careful look at the two faces in the pen drawing by Abbey, page 611.

**HOUSE BEAUTIFUL** has a good article on Plain Walls and Stencils: Some of Their Decorative Possibilities, by Anne Wentworth. Virginia Robie writes of Picture Frames and Wall Treatment, seven illustrations. Mr. Arthur Urbane Dilley begins in this number a series of authoritative articles on the floor coverings produced by the skilled weavers and dyers of the East, five illustrations.

**INTERNATIONAL STUDIO.** The Mermaid by Charles Shannon and St. Mary Le-Strand by Algernon Talmadge present a fine contrast in harmony of color, the first being cool and the second warm. Both exhibit unusually effective contrasts of value, the first suggesting the gleaming white of foam, the second the glitter of arc lights in the early evening. The plates reproducing etchings by Lester G. Hornby are excellent illustrations of the vignette treatment in sketching from nature, and those by Talmadge of the flat tone treatment. Pen Drawing with special reference to a recent Studio competition is worthy a careful reading. The illustrations are equally worthy of careful searching and comparison. Marianne Robillard's drawing of a draped female figure on a wind-swept seashore, is worth preserving for reference both as a line composition and as a rendering of drapery under exacting conditions. Teachers who are familiar with that useful book, Pictorial Composition and the Critical Judgment of Pictures, will welcome Mr. Fred W. Coburn's article on Henry Rankin Poore and His Work, with six illustrations. The new building of the Maryland Institute is described and illustrated by Mr. Henry H. Saylor. The Sha-no-yu pottery of Japan is exhibited by Charles Holme, twenty-eight illustrations. The exhibit of Sorolla under the auspices of the Hispanic Society is described and illustrated by Christian Brinton, and the work of Charles H. Shannon by C. Lewis Hind.

**LADIES' HOME JOURNAL.** A mellow light pervades the beautiful drawing by Alice Barber Stephens for Mrs. Deland's new romance, The Way of Peace. Jessie Willcox Smith contributes the fourth in her series, The Seven Ages of Childhood. Even a man would second for the most part the judgment of Anna W. Speakman as to what constitutes good taste and bad taste in hats. Lillian Barton Wilson gives a stencilling lesson for



girls, ten illustrations, and describes the new Richelieu embroidery, six illustrations. Louise Brigham shows the new German appliqué work, eight illustrations. Gazo Foudji presents eight artistic Japanese menu cards, and What Blind Girls have Done with the Loom is exhibited on page 55, with nine illustrations of good work.

**McCLURE'S.** The portrait of Lincoln that the country has been composing from a thousand sources during the last few months would hardly be complete without the brief article in this magazine by Alban Jaspar Conant entitled A Portrait Painter's Reminiscences of Lincoln. This number contains some interesting drawings evidently on a prepared paper by Maynard Dixon illustrating Bibi Steinfeld's Hunting. Charles R. Barnes' story, Mrs. Sweeney's Vengeance, is illustrated by Thomas Fogarty, five pen drawings. Where Roosevelt Will Shoot contains photographs of the big wild game of Africa, by T. R. MacMechen.

**NORMAL INSTRUCTOR** is running a series of illustrated articles on practical handwork by Herman W. Williams. The March number describes the making of hats.

**OUTLOOK.** The magazine number of February 27. Memories of Whistler, by Elbert F. Baldwin, is illustrated with reproductions of some of Whistler's etchings, and with a portrait of Whistler by Paul Rajon. The Survey Strenuous, by Charles Frederick Carter, contains one or two extraordinary trees useful in design; and The Building up of a Great Railway System offers studies in convergence, and silhouettes for decorative panels, quite out of the ordinary.

**PRACTICAL TEACHER.** An article on Sir Edward Burne-Jones and His Work by W. E. Sparks is of especial interest this month in view of the article on The Golden Stairs in The School Arts Book. Sir Arthur's Knights Departing on the Quest of the Holy Grail, by Walter Crane, is a spirited composition full of carefully studied detail, of value to all who are interested in the tales of chivalry. Cardboard Modelling is a sensible article by Felix T. Kingston. His models are of good proportion.

**PRINTING ART.** The March number is of exceptional value to teachers of art. Prof. H. H. Horn writes of Art and Its Use in the Industries. Frank Weitenkampf discusses The Illustrator and the Text, and Miss Lucy D. Taylor contributes the second installment of Color in Advertising. The portrait opposite page 22 is a masterpiece. It presents a well mod-

elled head, full of life and color, by the simplest possible means, white and black lines on a gray ground, with one or two tints of color. The head of Washington by Ferris is well reproduced in color. Then follows a series of noteworthy American illustrations and two even more noteworthy English illustrations, exhibiting with unusual clearness the different plates and processes now used in photographic reproduction, including the usual halftone plate, the four-hundred-line screen, the wavy-line screen, the relief halftone (illustrations from *The School Arts Book*), and plates burnished, etched, and engraved to secure special effects.

ST. NICHOLAS. The most important article to the teacher of drawing and handicraft is by Frances M. Sheaffer on *Toys Designed by a Famous French Artist*, M. Caran D'Ache, with numerous illustrations. Denslow's *When I Grow Up* series glorifies the actor of high tragedy. An exceedingly entertaining article, full of illustrations sure to captivate a primary child, is that by Mrs. Ernest Harold Baynes, entitled *The Frolics of My Black Bear Cub*. There are some good strong pen renderings of photographs and objects on page 391 by Reginald Birch, and another interesting bit of pen work combined with wash on page 436 by Blanche V. Fisher.

SCRIBNER'S. The frontispiece is a daring and successful composition in two complementary tints and black by Wyeth entitled *The War Clouds*. The temperate rendering of nature in pencil by Louis A. Holman for the leading article, *At Herrick's Home in Devon*, by Edna Bourne Holman, is good for children to study. Notice especially the tree drawing particularly on page 261. F. Walter Taylor's decoration for *The Shepherd Day*, page 273, is unusually strong and effective in its contrasts of value. Following this is a series of twelve tinted halftones of unusual excellence from photographs by Edward S. Curtis, illustrating *Village Tribes of the Desert Land*. Perhaps the most interesting article to the art teacher is *The Evolution of an Equestrian Statue*, by Charles Noël Flagg. It describes the making of the Lafayette memorial by the sculptor, Paul Wayland Bartlett. There are other excellent illustrations in this number. Those by Yohn, pages 335 and 341, depict character vividly. Those by Walter H. Everett, pages 357 and 359, are interesting studies in composition, and that by Franklin Booth, page 363, perhaps the most charming page in the whole magazine, is a most skilful rendering of out-of-door effects by means of line. In *The Field of Art* are to be found three examples of the English school hung in the Metropolitan Museum of Art, New York.

**SUBURBAN LIFE.** The cover offers to city teachers everywhere a handsome pot of tulips. Within, a heading shows the flowering dogwood in such a way that it may be used in design. Morning-glories, poppies, and other flowers, large size, are to be found on page 121. Mary P. Bradley tells How We Learned to Stencil, five illustrations. A simple pattern for a child's chariot is to be found on page 138. Teachers interested in school gardens will be glad to have the two planting tables which this number contains telling them when to plant some one hundred and forty kinds of flowers and vegetables.

**WORLD TO-DAY.** Frederick W. Coburn writes of the sculptures of George Grey Barnard. The article contains something of Mr. Barnard's history as well as six illustrations of some of his most famous works. There is a brief article on the Pageant of the Italian Renaissance given last January by the Antiquarian Society of the Art Institute of Chicago.\*

\*The Book of Words of the pageant, with a cover designed by Henry L. Gage, is worth preserving, not only for its comprehensive text, but as a successful piece of decorative design.



## THE SCHOOL ARTS GUILD

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I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

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### FEBRUARY CONTEST

#### AWARDS

First Prize, Book, a copy of Thirteen Good Animals, published by The Davis Press, and Badge with gold decoration.

Elizabeth Ridgeley, VIII, School Number 49, Baltimore, Md.

Second Prize, a set of School Arts Sewing Cards, published by The Davis Press, and Badge with silver decoration.

June Hassinger, IX, Ocean Park, Los Angeles Co., Cal.

Francis O'Neil, VIII, 16 Tyng St., Portland, Me.

\*Sheldon Rogers, VIII, Marengo, Ill.

Edna Sullivan, VIII, Dominican Academy, Fall River, Mass.

\*May Voigt, VI, Easthampton, Mass.

Third Prize, a set of Trees in Silhouette, published by The Davis Press, and Badge.

Anton Almskog, VI, 1007 Virginia St., Sioux City, Iowa.

Edward Chapin, VIII, Milton, Pa.

Marie Dawson, VIII, 97 Salem St., Portland, Me.

Erasmus Gownsen, VIII, 621 Lindsay St., Stockton, Cal.

Garnette Higbee, IV, Marengo, Ill.

Floretta Hyde, IX, Lincoln School, Santa Monica, Cal.

Jessie Kleeberger, VIII, Clinton, Iowa.

Mildred E. McClayton, VII, School Number 49, Baltimore, Md.

Arnold Pugh, IV, 32 Granite St., Westerly, R. I.

Willie Sztinick, VIII, 618 Pearl St., Sioux City, Iowa.

Fourth Prize, the Badge.

\*Duane Aldrich, IX, Atkinson St., Bellows Falls, Vt.

Louise Bancroft, VII, 142 Main St., Bradford, Mass.

Vere Belden, II, Painesville, Ohio.

Harry Bernard, IV, Northampton, Mass.

Wilson Boyden, II, Brunswick School, Greenwich, Conn.

\*A winner of honors in some previous contest.

- Lottie Braul, VIII, School Number 91, Baltimore, Md.  
Ruy Bubb, VIII, Milton, Pa.  
Hubert Butler, VII, Pensacola, Fla.  
Milton F. Clary, VIII, 11 S. Calhoun St., Baltimore, Md.  
Lee Costello, II, 85 Bridge St., Augusta, Me.  
R. D., Augusta, Me.  
May Geidl, 1297 W. Third St., Sioux City, Iowa.  
Edna Graham, III, Easthampton, Mass.  
Lena Heath, VII, Marengo, Ill.  
Helen M. Hewitt, IV, Church St. School, Granville, N. Y.  
Bertha Hirsch, V, Jackman School, Newburyport, Mass.  
Catherine Howard, IV, 31 Grove St., Westerly, R. I.  
David Kearns, IV, Dominican Academy, Fall River, Mass.  
William Kendrick, VIII, S. Chatham, Mass.  
George Loum, II, Monroe School, Stockton, Cal.  
Herbert Maggs, III, Pleasant Street School, Westerly, R. I.  
Harold Milligan, IV, 94 Green St., Augusta, Me.  
Nellie Mills, VII, Painesville, Ohio.  
Anna Newcomb, II, Training School, Newburyport, Mass.  
Ella Novotny, IV, Northampton, Mass.  
Mary O'Connell, IV, Prospect Street School, Northampton, Mass.  
John Petersen, IV, Clinton, Iowa.  
Celina Pine, V, Haydenville, Mass.  
Erlon Walter Rand, IX, Livermore Falls, Me.  
\*Clarence Rasmussen, VIII, Normal Training School, Cedar Falls, Iowa.  
Horace Raymond, V, Jackman School, Newburyport, Mass.  
\*Mildred Raynes, VIII, 122 Sewall St., Augusta, Me.  
Ellis Roberts, VII, High School, Granville, N. Y.  
Harry Shaffer, II, River Street School, Oneonta, N. Y.  
Mary Shea, IV, Easthampton, Mass.  
\*Gladys Stewart, VI, Iowa Normal Training School, Cedar Falls, Iowa.  
Ross Sweet, IV, Painesville, Ohio.  
Herbert Thenhaus, III, 725 S. Ninth St., Quincy, Ill.  
Arnaud Townsend, VII, 5 Lexington Ave., Bradford, Mass.  
Gertrude Traynor, III, 2135 Douglas St., Sioux City, Iowa.  
Raymond Wolff, III, Painesville, Ohio.  
Ernest Wyman, VI, 324 E. Anderson St., Stockton, Cal.

\*A winner of honors in some previous contest.

## Honorable Mention

Mae Anderson, Sioux City  
Jeanette Arandt, Milton  
Gertrude Bliel, Baltimore  
Semilda Boulet, Westerly  
Ruth Bovat, Easthampton  
Frank Chan, Stockton  
Earle Chandler, Bellows Falls  
Marion Colgrove, Cedar Falls  
Wesley Conner, Saxtons River  
Walter Cottingham, Augusta  
Roy Daegele, Quincy  
Elizabeth DeWolfe, Portland  
Irma Doan, Stockton  
Mary Duffy, Northampton  
George Dunnack, Augusta  
Fred Eldred, Oneonta  
Thomas Fitzgerald, Northampton  
Donald Freeman, Augusta  
Christian Fries, Clinton  
Helen M. Gage, Painesville  
Dorothy Gleason, Northampton  
Kirby Green, Greenwich  
Edith Gustafson, Sioux City  
Norman Halseth, Sioux City  
Beulah Hanson, Milton  
Wilma Heath, Marengo  
Sammy Heend, Clinton  
Frances Hersey, Cedar Falls  
\*Gardiner Hill, Westerly  
George Hopkins, Orleans  
Emmett P. Kavanaugh, Baltimore  
Edith Kilby, Fall River  
August Lodato, Baltimore  
Charles Lusk, Westerly

Marion March, Livermore Falls  
Charles McKinstry, Cedar Falls  
George Merneth, Newburyport  
Margaret Miller, Easthampton  
Hazel Milner, Newburyport  
John Moony, Granville  
Douglas Newman, Augusta  
\*LeRoy E. Nickerson, E. Harwich  
Edward Owens, Granville  
\*Antonio Panciera, Westerly  
Geraldine Parker, Stockton  
Hazel Paulsen, Clinton  
Louise Payson, Portland  
Ruth Pierce, Ocean Park  
Norman Pike, Newburyport  
Franklin Powers, Stockton  
\*Lorena Randall, Westerly  
Nina Rider, Painesville  
David Robb, Belleville  
Clarence Ross, Sawtelle  
Arthur Sanford, Bellows Falls  
Helene Schneidereith, Baltimore  
Edward Schwartz, Painesville  
Florence Shepherd, Sioux City  
Philip Simonds, Saxtons River  
Helen R. Singewald, Baltimore  
Irma Slauson, Painesville  
Jennie Smith, Venice  
Gertrude Taylor, Springvale  
Alfred Tenny, Portland  
Ella Thorpe, Easthampton  
Edward Ward, Painesville  
Donald Wright, Belleville

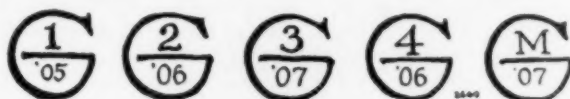
\*A winner of honors in some previous contest.

The model and object drawing this month averaged better than it did a year ago. As a whole the sheets evinced a more thoughtful study of the object and a more persistent effort to set down truthfully the appearance of things. Very good work came from the California towns, but the best single package came from Baltimore, Md. These drawings reflected thorough teaching of principles and were drawn with a vigor and assurance such as only a good deal of practice can give.

The cordial letters I often receive with the drawings add a delightful personal touch to the official relationships of editor and teacher. I wish it were possible for me to reply to all these letters individually. It is a great satisfaction to know that these contests are helpful, not only at this end, as comments upon the annotated outlines, but at the other end as incentives to better work in the school room, and as a promoter of public interest in school work.

**Please remember the regulations:**

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

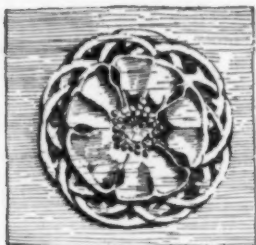
Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

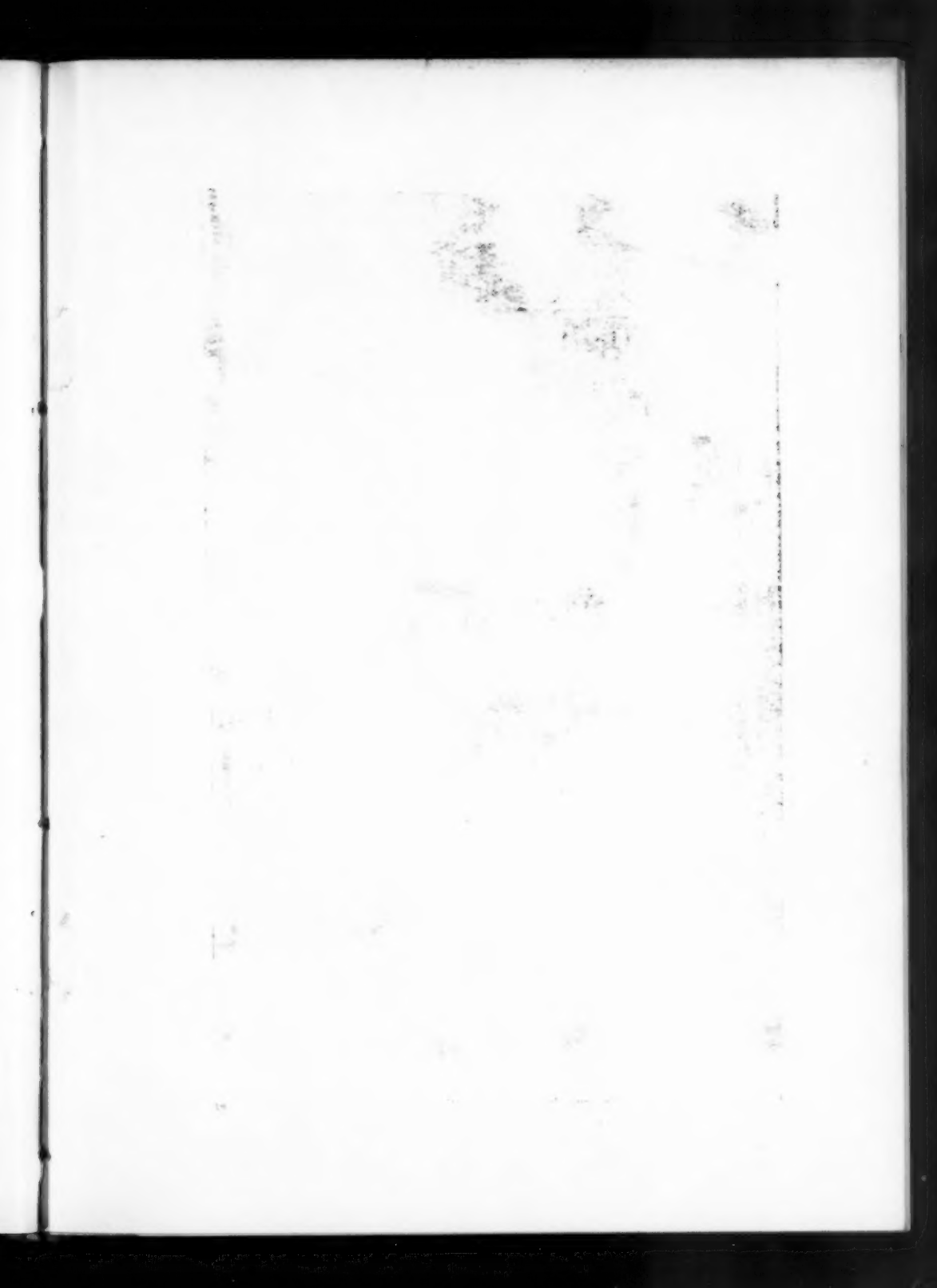
Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

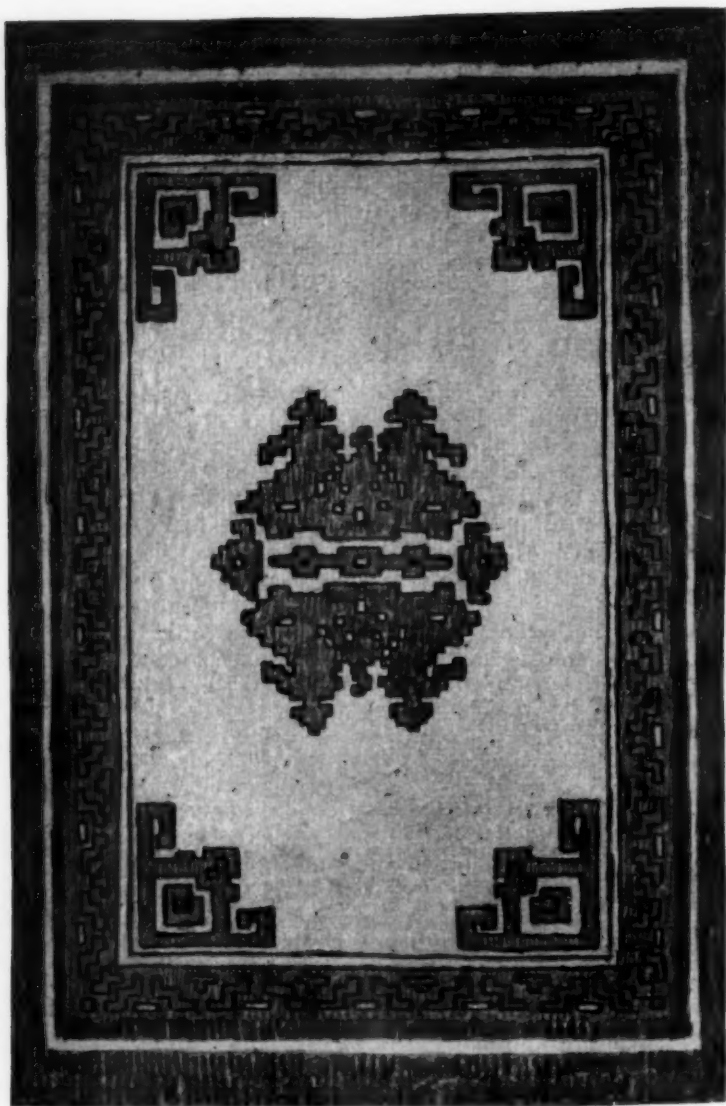
If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,--well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.









An example of the beautiful rug designs done with colored crayon by children under direction of Mr. Arthur W. Dow.





Studies of plant life are attractive when done on rather large sheets of delicate gray-green cartridge paper.